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John Downman, A.R.A.

PRINCESS ROYAL, DAUGHTER OF GEORGE III.
BY JOHN DOWNMAN.
SIGNED AND DATED 1782.
(*Hodgkins Collection*)

"Connoisseur" Extra Number

John Downman, A.R.A.

His Life and Works

By

Dr. Williamson

With a Catalogue of his Drawings

LONDON:
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Preface.

The author has for some years past spent a portion of his leisure in investigating the history of John Downman, in pursuance of a promise he made to his friends in 1894 that his work on John Russell should be followed by a similar volume on Downman. There has not, however, been the opportunity for a perfect fulfilment of that promise, as the documentary evidence concerning Downman, which is believed to exist, has not been forthcoming, and the investigations in various parts of England have only resulted in a series of detached notes, and in gathering up some reminiscences and a few family stories. Although, however, it has not been possible to compile an exhaustive book on the work of this very interesting artist, it has been thought well to put into print the material now available, and to supplement it by various lists of the artist's works. The following pages contain details and family information never before been committed to print, and the author has endeavoured to connect the somewhat scattered evidence concerning Downman, and to form it to the best of his ability into a narrative of fact. He is quite convinced, as the result of his investigations, that somewhere or other there are still hidden away some letters and papers relating to Downman, and it has even been suggested to him that an account book belonging to the artist and a short diary were once in existence. If the publication of these pages should aid in bringing to light the lost papers, a considerable service will have been done to the memory of Downman, and the author is not without hope that some day some of these long lost papers may be discovered.

The author desires to express his very grateful thanks to the Misses Lee, notably to Miss Catherine Lee, for placing at his full disposal the family papers which had survived, and for affording him a great deal of important information, also to Mrs. Maitland, the owner of the series of Downman's sketch-books, for permission to make free use of these books and to prepare a complete schedule of their contents, which will be found in the

appendix, and to reproduce many of the more interesting sketches. He has further to thank the Marquis of Bristol, Miss Hervey, Mr. E. M. Hodgkins, Mr. Bemrose, Mr. Alfred A. De Pass, and other owners of pictures for permission to reproduce them ; Mr. Algernon Graves for the assistance rendered by his book on the "Royal Academy Exhibitors," and for leave to print the list of works exhibited by Downman ; and the authorities of the Print Room at the British Museum, notably Mr. Colvin and Mr. Binyon, for constant and most kind assistance. Hearty thanks are due to the Rev. C. H. Fielding, of West Malling, for permission to quote from his book entitled "Memories of Malling and its Valley," and for special information he has been good enough to obtain from various parish registers and other sources. With regard to Downman's life in Wales, the author wishes to express his gratitude to Mr. Alfred Palmer, of Wrexham, Miss Constance Jocelyn Ffoulkes, Mr. Scotcher, Mr. T. Bell, and Mr. Edwin Clarke, for the assistance they have rendered ; and there are various members of the Downman family who have come to his rescue with such scraps of information as they possessed. He would like to add a tribute of gratefulness to the memory of his late friend, Mrs. James Stuart-Wortley, who was the first to draw his attention to the beauty of the work of Downman, and whom he had the pleasure of assisting at the Amateur Art Exhibition in 1893, when the Neville-Grenville sketch-books were shown and public attention aroused, to the charm of the dainty portraits, contained in them.

He has not supplied a full list of existing examples of Downman's art, as to do so would be almost impossible. They are to be found all over the country, in almost every English country house, but the list of the contents of the sketch-books already referred to will supply such information concerning the portraits painted by Downman as the collector may be likely to require.

Burgh House, Hampstead,
May, 1907.

JOHN DOWNMAN.

Chapter I.

EARLY DAYS.

A considerable amount of mystery surrounds the name of John Downman. Very little indeed appears to be known respecting his career, and still less of the details of his early life. A few recollections have been handed down to some of his immediate descendants, but they are more or less of a legendary character, and relate only to three episodes in his life: one when he was a boy, one at the time of middle age, and the third when he was in prosperous circumstances and getting well on in life. Around these three stories we shall have to group such information as we possess, hoping that perhaps the issue of this little book may lead to the discovery of still further details concerning the artist. At the outset one old tradition has to be demolished, that which calls Downman a Devonshire man. He certainly came from the stock of a Devonshire family, one which had rooted itself very deeply in that county, and had branches of more or less importance in many towns; but the artist sprang from a cadet branch, and all the evidence which the author has been able to acquire points to John Downman having been born at Ruabon. Even here, however, the mystery cannot be entirely cleared away. The most diligent research has not resulted in the discovery of any entry of the birth of John Downman in the registers of that town. They are not very complete for the period about 1750, but still it was hoped that close investigation would have revealed the missing date. Such has not been the case, and it is suggested that probably the family resided in one of the little hamlets on the outskirts of Ruabon and not in the town itself, and that presently in some

little village near by the entry concerning his birth will be found. He certainly went to school in Ruabon, and it has been handed down to his descendants that he gave very little time to study, and could not be prevented from making sketches of his companions. On one occasion, when quite a little fellow, he was attending a dame school, and for misconduct was stood in the corner of the room and had a tall white dunce's cap with two broad white streamers hanging from it, placed upon his head. Glancing round now and again surreptitiously, that he might verify the likeness, he applied himself to sketching at the end of these two streamers clever portraits of the two old ladies who kept the school. Then having finished this work he proceeded to draw portraits of his schoolfellows on the whitewashed wall in front of him. The old ladies were, it is said, so charmed with their portraits that they forgave him his offence, whatever it was, and the two long streamers were cut off from the cap and put between two pieces of glass bound round with gilt paper, and shown to admiring visitors for many a long day after Downman had left the school. The portraits of the boys and girls were, it is stated, more or less caricatures; they were washed off the wall. In the local Grammar School, which Downman is believed to have attended, he had the same character. His exercise books and his school books were covered with sketches, and of his lessons only those which had any reference to natural history or to men and women who had taken a great place in the world's politics had any attraction for him. It is said that he sketched imaginary portraits against the name of any person mentioned in English history, such as he thought he must have looked like, and no doubt it was this habit of trying to discover a man's likeness, by means of his character, that was so useful to the artist in later days, when he had to delineate character in drawing a portrait.

Researches made by Miss Catherine Lee, the result of which has been kindly placed at our disposal, have enabled us to arrive at some information concerning the parents of the artist. There was,

QUEEN CHARLOTTE. BY JOHN DOWNMAN
SIGNED AND DATED 1782
(Hodgkins Collection)

it would appear, a certain Hugh Downman (1672-1728/9), who was Master of the House of Ordnance at Sheerness. He is the earliest member of the family whom at present we are able to trace, and he had two sons and two daughters. His eldest son, Charles Downman, was Clerk of the Survey at Sheerness, and married Anne Player, of Town Malling, Kent, and it is evident that his wife constituted the connection between the Downman family and the little village of Town Malling, where the artist eventually lived. This Charles Downman resided at Bully Hill, Rochester, and Downman made a sketch of him in 1775, inscribing it as follows: "He was the eldest son of Hugh Downman, Master of the House of Ordnance at Sheerness, at whose death his many friends made be engraved on his tomb these words:

'Here lies honest Hugh Downman.'

And his son, whose portrait you now see, inherited his virtues, and was indeed truly amiable and good. And I, J. Downman, his youngest nephew, am happy to record it on this my drawing." It has been suggested that Downman was very likely staying with this uncle, Charles, when the episode of the press-gang happened, to which we refer later on, as Rochester was a very likely place for such an event to occur.

The second of Hugh Downman's sons was the artist's father. He was Francis, an attorney-at-law, who resided for some time at St. Neot's, Huntingdonshire, but whether this residence in Huntingdonshire took place prior to the family settling in Wales is not very clear.

Information regarding Hugh Downman's two daughters will be found in the pedigree attached to this volume.

Francis Downman had five sons who are quaintly described in the family papers: of William, the eldest, it is said that he was "bred a mechanick," and that by his wife he "begat sons and daughters innumerable"; while of Charles, the third son, we are told he was "bred to the sea," that he went to the East Indies in 1763, and died captain of a ship in that country in 1780." The

fourth son, Hugh, was also "bred a mechanick," but he had no issue. John, the artist, was the fifth son. The second son, Francis, was rather an important man; he became a Lieutenant-Colonel in the Royal Artillery, and saw a good deal of service, especially in connection with the capture of Sta. Lucia. An interesting book concerning him was compiled by Colonel F. A. Whinyates, of the Royal Horse Artillery, and published at Woolwich in 1898. It deals with the services of Lieutenant-Colonel Downman in French North America and the West Indies, and contains portraits both of Colonel Downman and of his great friend, Colonel T. James, also of the Royal Artillery, after drawings made by John Downman. This Colonel Downman settled down in the village of Town Malling, and there he died at the age of eighty-five. It was probably because of his residence in the village (as he appears to have been the artist's favourite brother) that John Downman eventually took up his residence in that place. Colonel Francis Downman married Jane, daughter of Francis Day, of Pontefract, Yorkshire, and his friend, Colonel James, married another Miss Day, so that the two companions were brothers-in-law. Colonel Downman had one son, Thomas, afterwards Sir Thomas Downman, and four daughters, Emilia, who died unmarried; Anne Phœbe, John Downman's favourite niece, to whom we make some reference further on, and who married Richard Debary, a solicitor, and from whom Miss Lee is descended; Jane, who married W. Douce, of Malling, Kent, and Charlotte, who married J. Scudamore, a solicitor. The military element in the family on this side was a very strong one, as Sir Thomas Downman's two sons were in the army, one, John, a major of the 83rd regiment, and the other, George, captain of the 66th regiment, while both his daughters married military men. The portrait of one of them is on page 54. Major John Downman also had one son, George, who was a colonel in the Gordon Highlanders, and was killed in the Boer War, 1900.

To revert now to John Downman's father. It is clear that he married Charlotte Goodsend, the eldest daughter of Francis

Goodsend, private secretary to George I., and this information is derived from two portraits by John Downman. One is of his mother, and is dated 1777, and upon it he has inscribed, "She was Charlotte, the eldest of the two daughters of Francis Goodsend, who had no son, and wife to Francis Downman, an eminent Attorney-at-Law, of St. Neots, Huntingdonshire.

> "My excellent mother, so truly kind
> And highly in all earthly good refined,
> But once in life she chastisement gave,
> And then she did relent my tears to save.
> Oh! memory sweet that sweets the passing sigh
> In a soft tear of perfect sympathy."
>
> J. D. 1819.

Downman's mother's sister was Mrs. Hunter, the wife of a Mr. John Hunter, and on a drawing of her, also dated 1777, we have this inscription, "My incomparable and delightful aunt, and whose great accomplishments were only equalled by her virtues. She was wife to John Hunter, Esq., the owner of little England, in Virginia, which he left before the war, and refused that government. She was Emilia, the second daughter of Francis Goodsend, private secretary to George the First, and came with him to England. J. Downman." Mrs. Hunter had one daughter, Isabella, whom Downman speaks of on one of his sketches as "my dear beloved cousin." Angelica Kauffman painted her portrait.

We now have the family, so far as can be at present arrived at, clearly before us, and when we first meet the artist, his father and mother were certainly residing in or near Ruabon. It seems possible that they had left St. Neots after the birth of the four elder children, and come into a part of the world where they probably had some relations. Possibly in later years Downman's father returned to Huntingdonshire, as there is a tradition in the family that he died in or near that place.

The parents, when living in Wales, appear to have been people of small means, and the father, although not in regular practice, assisted his poorer neighbours when they required the help of an attorney. His desire was that his son should take up the same

profession; but his talent for drawing was so evident that all such ideas were placed aside, and John Downman was sent to Chester and then to Liverpool to learn drawing. Eventually he came to London in 1767, and in the following year entered the Royal Academy Schools. The teaching he received at Chester and Liverpool was a great trouble to him, but no doubt exceedingly useful. It consisted very largely of lessons in geometry and perspective, and of making careful shaded drawings from plaster casts; but the boy is said to have hated it, and, at the age of eighteen, insisted upon coming up to London and pursuing his art education under more pleasant arrangements. His talent was so strong that after a couple of years at the School he felt himself able to set up for himself and to exhibit his own work. He therefore sent to the exhibition in 1770 a kitcat portrait of a lady at work, believed to represent his own mother, and two years afterwards the portrait of his uncle, threequarter length, and a companion one of a lady. During those two years he had been in the studio of Benjamin West, the President, who had taken a great fancy to Downman. The affection was warmly reciprocated by the pupil, for Downman, more than once, wrote of West as "my most beloved teacher." They had a link in common beside that of art, as Downman's parents were Quakers, and West came of a Quaker stock, and was himself greatly attached to that form of faith. It is not known for certain whether John Downman ever fully and openly accepted the faith and practice of the Friends. There are no records of him to be discovered at Bishopsgate, but it seems likely that he was all his life more or less in sympathy with the Friends, and attached to their principles.

In 1773 he exhibited his first historical picture, which he called "The Death of Lucretia, when Brutus swore eternal enmity to Tarquin and his house," and with it he sent in two small portraits in oil, said to have been painted upon copper. Between 1775 and 1777, the date of his next appearance at the Royal Academy, occurred the second of those episodes which have been handed down in fragmentary form. The story goes that he went down to

HONBLE. MRS. ARBUTHNOT.
BY JOHN DOWNMAN.
SIGNED AND DATED 1779
(*Hodgkins Collection*)

visit some relatives, and was laid hold of by the press-gang, blindfolded, gagged, and taken on board a vessel. It is suggested that this event probably took place in 1775, as in that year the American War for Independence broke out, and "pressing" went forward with more energy than ever. It is quite likely that the relative whom Downman was visiting was his uncle, Charles, then resident at Bully Hill, Rochester. The ship sailed for some distant port—the story says one of the South Sea islands—and Downman despaired of ever seeing his home again. He is said to have married a couple of years before, and to have been presented with twin children by his wife. The thought of his wife and family, who were of course absolutely ignorant concerning him, preyed very much upon his mind. His entreaties for release were, however, in vain. He was a fine, well-built young fellow, exactly the sort of man that was wanted, and the ship had now left England with but little intention of returning to the country for some years. Downman appears, however, to have made friends with those who were his enforced comrades, and by drawing their portraits to have gained their unbounded satisfaction, so much so that one of the sailors, who had a brother at the port at which they touched, persuaded this man to take the artist's place on the vessel and release him; and Downman is believed to have escaped one night, leaving behind him a handsome gold watch with seals which West had given him, as a gift to the generous-minded sailor who had arranged for his release. The story goes that he was absent from England for nearly two years, and returned to find his wife and family in a garret in Cambridge, where Mrs. Downman had some relations, but in a state of poverty and scarcely expecting ever to see the artist again. We are furthermore told that within a day or two after his return Downman accidentally hit upon an idea of which he made considerable use in portrait drawings on subsequent occasions. It is stated that a pencil drawing he had made of his wife was lying upon the table one day, the reverse of it being uppermost, and that one of the children, amusing himself with his father's brush and colours, dabbed some pink on to the paper where the face had been

drawn. Downman, coming in shortly afterwards, lifted up the drawing, thinking it had been spoiled, but found that the paper was so thin and the colour so strong that a pleasing effect had accidentally been produced. He was so delighted with the manner in which the colour showed through the paper that in many of his portraits he applied colour to the reverse of the drawing instead of to the face of it, and produced the charming result which to-day is so much admired. He commenced to support his family by making a series of drawings of the undergraduates in the various colleges, and at first took an easel into the college gardens and worked there for very small fees and as quickly as possible, in order that he might earn sufficient money to remove with his family to London. There are many of his Cambridge portraits to be found in the series of sketch-books now belonging to Mrs. Maitland, to which we shall refer presently. Amongst them are drawings of Mr. Lowther, of Trinity, afterwards Earl of Lonsdale, of Mr. Craddock of Emmanuel, of Mr. Trilogue of Queen's, Mr. Heighton of Caius, Mr. Tyson of Bene't's *(sic)*, Mr. Farhill of the same college, Mr. Mantle of the same, Mr. Curtis of St. John's, Mr. Tyoroton of Trinity, Mr. Lovett of Trinity, Lord Althrop of Trinity, Mr. Ford of St. John's, Mr. Steed of Christ's, Mr. Randolph of King's, Sir Thomas Proctor of Christ's, Lord Euston of Trinity, and others. In one or two cases he also painted the Heads of colleges, as, for example, Dr. Farmer of Emmanuel, and Dr. Goddard of Clare Hall; and he copied pictures already existing in the colleges, as those of Dr. Bentley and Sir Isaac Newton, both from originals by Sir James Thornhill in Trinity College hall. On more than one occasion he appears to have executed portraits for undergraduates who were close friends, that they might exchange one with the other. The picture of the Earl of Euston he mentions was done for Sir Thomas Proctor, and that of Sir Thomas Proctor for Lord Euston, and there are also instances in which members of a family coming to Cambridge commissioned portraits of themselves for their sons. For example, there were portraits of two brothers, Mr. Kynneston the elder, and Mr. Kynneston the younger, done for Sir John Kynneston Powell;

Mr. Wakefield, of Richmond, while on a visit to his brother Gilbert, who was at Cambridge, and a portrait of the undergraduate himself that the elder brother might take back with him to Richmond; also Mrs. Pervis, Mrs. Doily and Mrs. and Miss Colville, persons who had come to see their friends at the University; and we must not forget Miss Peggy Wale, a noted beauty of Cambridge, who afterwards married Mr. Tyson of Bene't's. For various important people in the town he executed other commissions, painting, for example, for Mr. John Mortlock, the banker, a picture of the Rev. Henry Hubbard at that time Registrary of the University, and for the same gentleman a portrait of himself and one of his wife, as well as one of his daughter who had married the Bishop of Lincoln, then Master of Christ's College. Mr. Mortlock's partner, Mr. Francis, also sat to him, and more than one merchant in Cambridge; while the leading apothecary, Thackary, employed him to paint portraits of his son and daughter. His work became very quickly known and admired, so much so that he was a welcome visitor in several important houses round about, where he was invited for artistic purposes. He went to stay at Peterborough to paint Dr Hinchcliffe the Bishop, then Master of Trinity, and also his wife and daughter; and they passed him on to Crewe Hall, as Mrs. Hinchcliffe was the sister of Mr. John Crewe, afterwards Lord Crewe. There he painted Mr. and Mrs. Crewe, their daughter and Mr. Crewe's brother, and also Sir Stephen Glynne, who was at that time visiting at Crewe Hall.

From the very earliest period of Downman's career he commenced the practice of making notes on his pictures respecting the persons whom he painted. In some instances these notes were still further elaborated in his own sketch-books, for he appears to have adopted a system of making a more or less careful sketch for the portrait in his own sketch-books, and appending to it information as to whom it represented and the date on which he had made the drawing. It may be well, perhaps, in this place to refer more carefully to the series of sketch-books already mentioned. They were purchased in 1845-6 by the late Hon. and Rev. George Neville

Grenville, Dean of Windsor, and of Butleigh Court, Glastonbury. They were sold by Miss Downman, who had received them from the artist and cherished them for many years. They are not all of one size, some volumes being nearly folio and others about quarto size, but in every case the sketch-book has an interesting title-page drawn by the artist himself and a list of its contents, while at the foot of each sketch there is a note concerning the sitter. As we have just mentioned, these notes are in some cases rather fuller of detail than the similar note the artist appended to the finished portrait. The sketch-books comprise four series. In the second series there are five volumes, in the third four volumes, and in the fourth six volumes. The first series did not come into the possession of Mr. Grenville, but had, it is believed, been sold by Miss Downman on an earlier occasion. It is now scattered, one or two volumes of it belonging to Lord Rosebery, while others are in the possession of different collectors. The best sketch-books, however, went to Butleigh Court, and have now descended into the possession of Mrs. Maitland, by whose very kind permission many of them have been reproduced for the first time as illustrations to this book. They are the chief sources of our information concerning the artist, supplemented only by a few detached reminiscences and a few letters. The notes appended to the sketches are very often of a distinctly personal nature most interesting to peruse. To the portrait of Mr. Lovatt, of Trinity College, Downman added the statement, "he was glad to be in the Church that he might have the talk to himself at least one day in the week." To that of Miss Colville he added, "her face had been sadly cut by glass in the overturn of their chariot;" to that of Mrs. Poore, "done a day after she was so sadly killed;" while on that of an unknown lady are these words, "I never knew or saw her again, though the ladies with her highly approved of it. Often taken for the celebrated Mrs. Sheridan." One of his longest inscriptions was written on a portrait of Lord Ashburton, which now belongs to Mrs. Maitland. He wrote: "Original study. He was General Dunning, the great lawyer, and just created a baron.

MISS MILLS. BY JOHN DOWNMAN
SIGNED AND DATED
(Hodgkins Collection)

I visited him at Putney. His lady brought him something cooling, as the heat was great: he said he would with pleasure let the Thames pass through him. After his death I was flattered by Sir Joshua Reynolds having mine to finish one he had begun." As a rule the notes are concerned either with the history or the family of the person, or they refer to the number of times Downman painted portraits of the same sitter. On a picture of Dr. Lort, of Trinity College, the artist writes that he was a man "of great character; painted three of this, one for Dr. Porteous, the Bishop of Chester, who I also drew." On that of Mr. Bridgeman he records the fact that he was "the eldest son of Sir Henry Bridgeman, baronet, whose untimely death was much lamented. I also drew his two brothers and sisters." To the one of Lord Althrop he adds, "I painted two of this." On that of Richard Cooper, the engraver, he writes, "Just before his clandestine marriage;" on that of Lady Charlotte Waldegrave, "Taken on the morning of her wedding. She died young;" and of Lady Beauchamp, after stating who she was, he adds, "I drew three of this and her little boy." To the portraits of the Duchess of Rutland, Countess of Tyrconnel, and Lady Elizabeth Foster, he added the statement that of the first he drew nine different portraits, of the second eight, and of the third three, and a "whole length on a large scale." All these pieces of information are of extreme interest, especially to those who are descended from the persons whose portraits Downman painted. In some cases the artist goes a little further, and gives us still more personal comments on his sisters. Mr. Wolffe he calls "a most amiable man;" of Mrs. Hamilton he says, "she played and sang delightfully;" of Dr. Mountain he declares "he was truly a man in every sense of the word;" Miss Mary Wale was "fair and lovely," Miss Ives "lovely and fair," Miss Roberson "a writer of great ability," Miss Tysdon a "very tiresome sitter; she fidgetted all the time." Mrs. Seaforth "would not sit still;" Miss Ford "never was quiet for a moment;" another Miss Ford "objected to having her portrait painted and looked at me in most unpleasant manner." Of the

Rev. Mr. Richards, of Longbreddy, Downman declared that "he had the finest manor for game in England." Of the Rev. William Way he stated that "he played at backgammon from Wednesday morning till Saturday night;" while of Lady Newton he added the very unsatisfactory comment that "she sometimes wore very light hair as well as dark," making the statement still worse in another drawing of the same lady to which he has appended the words, "this was drawn in her dark wig." He did not object to having a little bit of fun at his own expense concerning the portraits. As to a portrait of Mr. Woolcombe, he added the words, "When the picture was sent home it made one daughter laugh and the other cry;" while, in order to explain the reason for a curious effect in the portrait of the Rev. Dr. Grant, he wrote at the foot of it, "A literary character of note. He had lost an eye for which I have heard him abuse John Hunter;" and one is set wondering as to whether the celebrated surgeon had performed an operation on this gentleman which was not particularly satisfactory. To the picture of a Vicar of East Malling he added the words, "He went nine miles to see an antiquity and set off in a gallop;" while a bit of sly praise for his own work appears on a portrait of Miss Mordaunt, where he states, "Her Rev. father said no one could take her portrait, but was delighted to confess himself mistaken." On the portrait of Mrs. Boyd he is a little sarcastic, adding underneath it, "Oh, you beauty," with three notes of interrogation after the last word. The lady does not appear particularly charming, and it is probable that she had a higher idea of her own charms than had the artist. There are many words of praise on portraits of children, especially those of young girls. One is called "an extraordinary child," another "a clever musician," a third is spoken of as "though deaf and dumb very clever," a fourth is "sweetly pretty." The remarks are not always complimentary, as one child is inscribed as a "tiresome little fidget," another is "pretty, but knew it a great deal *too* well;" and of a third Downman says, "If the mother had not persuaded me I would never have drawn the child; I had no pleasure in it."

On three young ladies' portraits he made rather personal comments; of one he says, "Her mental and personal attractions made numberless suitors;" of another, "Very pretty but empty-headed;" and of the third, "Lovely and very good." It will be seen, therefore, that he was given to a very free expression of his own opinions, but amongst the hundreds of portraits by him which we have inspected, we have not found more than half-a-dozen on which the comments can really be termed harsh, and in the majority of cases the information is confined to most valuable statements respecting family history and to kindly comments on his sitters. There are very few of his portraits that are not named in some way or other, and hence their great importance to the present generation. It would seem likely that in the various instances in which the portraits are not named they are those of persons who were unknown to Downman himself, or of whom it was undesirable the names should be mentioned.

By this long excursus into the question of Downman's inscriptions we have interfered somewhat with the chronological survey we were making. While the artist was in residence at Cambridge in 1777 he sent in several portraits to the Royal Academy, but we do not know the names of any of the persons who were represented, with one exception. Among the five portraits of gentlemen catalogued under No. 104, Horace Walpole states that "one was West, the painter;" and in Mrs. Maitland's sketch-books there are three portraits of Benjamin West, dated that very year, on one of which appears the following inscription: "Benjamin West, Esq., 1777, born in March 1738, d. 1820, the great historical painter, my most beloved teacher." It is evident from this inscription that Downman added it to the portrait some time after he had made the original sketch. In the following year he came up to London and settled in Bedford Street, Covent Garden, exhibiting at the Royal Academy every year from that down to 1819. In 1779 he left Bedford Street, Covent Garden, and went to live at 79, St. James's Street, where he remained until 1785, when his address was Leicester Fields. In 1795 he became an Associate of the Royal

Academy. He at once left Leicester Fields and moved to Fitzroy Street, a much more fashionable neighbourhood, where he stayed till 1802, going then to 116, New Bond Street. In the following year he moved to 41, Jermyn Street, and in 1804 to 188, Piccadilly. He then left London for a while and sojourned in the country. During all these years the majority of pictures sent in to the Academy were portraits, but very few of them can now be identified. Thanks to the notes made by Horace Walpole and other visitors to the Academy, and copied by Mr. Algernon Graves in his invaluable work on the Royal Academy Exhibitors, we know the names of some persons whose portraits were sent in. In 1783 there was one of Valentine Green, the engraver; in 1785 a portrait of Lady Euston; in 1787 Miss Farren and Mr. King playing in "The Heiress;" and in the same year portraits of the Princess Royal and of Princess Augusta. These four were in water-colour. In the following year he exhibited portraits of "four ladies of quality," three of whom were the Duchess of Devonshire, the Duchess of Richmond and Lady Duncannon, and at the same exhibition was shown his delightful drawing of Edwin and Mrs. Wells as Lingo and Cowslip in "The Agreeable Surprise;" and also those of the two great actresses, Mrs. Siddons and Miss Farren. In the following year portraits of four children are declared as belonging to the Pelham family, and one of the "ladies of quality" exhibited was a Mrs. Broadhead. There was a portrait of Mr. Bland in 1792, and one of Canon Jackson in 1797; but in 1798 Downman commenced to put the names to several of his portraits, and we find consequently that he exhibited in that year portraits of Mrs. and Miss Burrow, Mrs. Soane, senior, Master Soane, Miss Hicks, the two Miss Russells and Mrs. Sinclair. In 1799 he exhibited portraits of Mr. R. Twopenny, Mrs. Foxhall and her son, Mr. Holston, Miss Charlotte, Lady Mulgrave, Mrs. Dudlow and her son. In the following year there were drawings of Miss Lushington, Miss Augusta Lushington, Mr. Keble, Mrs. Mountford, Master Smith, and Master Mitford. In 1801 he sent in portraits of the Hon. Miss Caroline Courtenay,

HONBLE. MRS. HARCOURT. BY JOHN DOWNMAN
SIGNED AND DATED 1779
(Hodgkins Collection)

who was afterwards Lady Caroline Morland, and a connection of his own, as Dr. Hugh Downman, the physician at Exeter, had married a Miss Andrew, first cousin of Lord Courtenay. He also exhibited portraits of Mr. Sharpe, Lady Ward, Master Tolson, Mr. Thomas Daniel and his nephew, William Daniel; and finally in 1804, the year before he left London, he sent in those of Mrs. Smith, Mrs. Wolff, Miss Dalaval (see page 52), Miss Perfect, the Hon. Captain Legge, and the Rev. Mr. Hill. To the last-named portrait we shall refer again presently. These names form a very small portion of the long list of portraits sent in during these years, as by far the greater proportion are anonymous in the catalogue.

The influence of his old master towards historical painting was however still somewhat strong with Downman, and he exhibited pictures entitled "Duke Robert" from Henry I., Fair Rosamund from Henry II., "The Return of Orestes, from the Electra of Sophocles," "The Ghost of Clytemnestra," "Waking the Furies, from the Furies of Æschylus," scenes from "Tom Jones," one from "Edwin and Emma," one from the "Merry Wives of Windsor," one from Thomson's "Seasons," two from "Don Quixote," one representing Lord William Russel and his wife and children, another depicting Bacchus and Ariadne, two from scenes in "Ossian," one which he calls "Rule Brittania," and which was a trophy with medallions of naval heroes, and one from Hume's History of England depicting Edward IV. on a visit to the Duchess of Bedford. He also exhibited a scene taken from the Apocrypha, a historical sketch to the memory of Lord Robert Manners, and a picture of Susanna from the old ballad.

This was a very prolific period in Downman's career, and we illustrate a number of portraits belonging to it. In 1777 he drew the quaint one of Mrs. Wright (see page 24), in 1779 those of Mr. Dyne (see page 25), Mrs. Harcourt (see Plate facing page xx.), and Miss Danby (see page 41); in the following year Sir John Stepney (see page 14), Miss Mills (see page 15), and Mrs. Clark (see page 24); and a couple of years later the delightful group of Earl Temple and

his family (see Plate facing page xxiv.) The drawings of Mr. John Boyd and Admiral Gell (see pages 15 and 20) belong to 1783-4, that of Mr. Robert Grosvenor (see page 13) to 1789, and for that year we also illustrate portraits of Mrs. Hardinge (see page 31), and Miss Nutt (see page 32), while the specially charming likeness of Lady Gordon, seated before a spinet (see page 56), belongs to about the same time, bearing date 1786.

Few examples of Downman's work are more graceful in execution or dainty in quality than this last-named work.

Mrs. Petre (see page 43) belongs to 1793; Mrs. Abbott (see page 31) to 1794; Miss Hill, and Lord Mornington's brother, Master Wesley (see page 30) to 1796; and finally Mr. Reid (see page 25) is dated 1801, a very little while before Downman left London for the country.

During all these years he seems to have had plenty of commissions, and to have been prosperous. It is believed that the children who were born before he fell into the hands of the press-gang had died in early youth, and it is not very clear whether Downman's wife had not also passed away before this time of prosperity. It is possible that he married twice. In fact, it seems almost certain that this was the case, and that Mrs. Downman, the daughter of William Jackson, of Exeter, the musical composer, organist of Exeter Cathedral, and whose name will always be associated with his remarkable setting of the *Te Deum* (although that was by no means his greatest work), was the artist's second wife. The definite date of his marriage is not known to us, but probably it was in 1778, as in that year Downman spent some time in Exeter. His father-in-law (see page 21), generally known as Jackson of Exeter, was then a lay vicar. He was a friend of the Sheridans, of Samuel Rogers, and of Gainsborough; and he it was, who set *Lycidas*, Warton's *Ode to Fancy*, and Pope's *Dying Christian to his Soul* to music, besides composing the plays known as *The Lord of the Manor*, and *The Metamorphosis*, numerous madrigals, songs, services, and other musical works. The wedding did not take place in Exeter, so far as can be ascertained, perhaps by reason

of the fact that Jackson was so well-known in the city that a great crowd might have been expected at the ceremony.

The Christian name of Downman's wife is not known. It seems possible that it was Elizabeth, as in the British Museum (see page 60), is a portrait by the artist, which has hitherto been said to represent Downman's mother, on the strength of an inscription beneath it reading, "Mother Eliz. Downman." It is suggested, however, that this inscription is in the handwriting of Downman's daughter, Isabella, to whom it certainly at one time belonged, and probably there should be a full-stop after the word "mother." Downman's mother's Christian name was Charlotte, as we have already seen from his portrait of her, inscribed, "My excellent mother," and dated 1819.

Chapter II.

IN A KENTISH VILLAGE.

In 1804 John Downman left London and went to reside in Kent, taking up his residence in a village which he calls "Town Malling," more generally known by the name of West Malling. He still retained a room at 188, Piccadilly, probably in order to have a place at which he could receive his London sitters, and where his pictures could be delivered either before they were sent in to the Exhibition or after they had been returned. "Town Malling" is the principal village in the beautiful Valley of Malling, one of the loveliest scenes of which Kent can boast. One of the reasons Downman had for going to reside in Malling was the fact that his brother, Lieut.-Col. Francis Downman, was already living in the place, and that other members of the family had sojourned there from time to time. There are many entries to the Downman family in the parish register of West Malling, as, for example, those of the burial of Mr. Charles Downman in 1783, the artist's uncle, who had married a Malling lady; of Mrs. Anne Downman, at the age of seventy-eight, in 1784, his wife; of William Downman in 1793; of Mrs. Lucy Downman, the wife of Major Downman, aged thirty-two; and of Francis Downman, aged eighty-five, in 1825. There is a monument in the churchyard to the memory of the artist's nephew, "Lieutenant General Thomas Downman, K.C.B., K.C.H., born March 3rd, 1778, died August 10th, 1852, who served his country faithfully for sixty years;" and an inscription referring to his wife, Lucy Downman, who died in 1811, on the same monument. Sir Thomas Downman's funeral is still remembered in the place. It was one of great pomp and ceremony, and the body was brought to West Malling from Chatham.

The burial register of East Malling contains references to the death of Mrs. Jane Downman, the artist's sister-in-law, who died in

EARL TEMPLE AND FAMILY. BY JOHN DOWNMAN
SIGNED AND DATED 1782
(Hodgkins Collection)

1800 aged forty-eight, and to Miss Emilia Elizabeth Downman, niece, who died unmarried in 1820 at the age of forty-five.

John Downman went to reside in a house called Went House, and it is in connection with his residence in this place, that the third of the family recollections to which we made reference, in the previous chapter, comes in. It is said that he spent a great part of his time in the garden, and having always possessed considerable affection for animals and birds, made up his mind in Malling to find out whether he had any influence over what we are pleased to term the lower orders of creation. He was so successful in the efforts he made, that he was able to tame two toads so completely, that they came to his call and would obey his orders. He had a favourite dove, which he kept for more than twenty years, and there were in his garden two robins which he also set himself to tame. The result was that he was able to persuade a robin or the dove to perch on the back of his favourite toads and to be carried along by them. There are two of his studies of a toad in the British Museum (see page 61), together with two studies of robins and a sketch of a dove, and it seems most probable that these are actually taken from the creatures to which the story refers. He had also two very favourite cats (see page 60), which were very much left to the care of an old housekeeper called Sally White, who looked after his house when he was away, and who was frequently the only servant in the place when he went down to West Malling for two or three days' change. The story current in the place is, that Sally White, from being so much with the cats, became cat-like in her own countenance; and this story is again corroborated by a drawing at the British Museum (see page 62), which represents two cats on a table by which sits an old woman who has "grown singularly cat-like in face," as Mr. Binyon remarks in his Catalogue of the English Drawings in the print-room. The only other recollection of the artist that seems to have been preserved at West Malling is the statement that when he had a heavy cold, which seems to have been pretty often the case, he used to cure it by walking about with bare feet in long wet grass, a remedy which, it is curious to

notice, has been revived in recent years by a German pastor, who claimed to have first suggested this method of getting rid of a severe cold in the head. In one of Downman's sketch-books there is a study of two bare feet, and in the album in the British Museum containing sketches collected by the artist's own daughter, there is another clever study of feet (see page 61) in black chalk and stump, on which Downman has written the following words: "Study from my own feet—J. D." Perhaps this was executed on one of the occasions to which we refer.

One other story of the artist may perhaps be connected with his residence at West Malling. He had a favourite niece, Anne Phœbe, who was the second daughter of his brother Francis. This girl is said on one occasion to have fallen through the skylight of his studio down into the midst of the room, at a time, when John Downman was there, sketching, and surrounded by several of his sitters. We are told that the room in Went House used by him as a studio was at the top of the house, and had a skylight, and therefore it is possible that the accident occurred in that house. Downman painted this niece several times, once at the age of fifteen, when the accident is said to have occurred, and no less than three portraits of her belong to the Misses Lee, her grand-daughters. They also own a portrait of her husband, Richard Debary, dated 1810.

While residing in West Malling, Downman's niece, Jane, married Mr. William Henry Douce, and the marriage is duly recorded in the register for 1807. This Mr. Douce was the son of Thomas Augustus Douce, J.P., Deputy Lieutenant for the county of Hertfordshire, who resided at St. Leonard's, Malling. Downman painted his portrait in oil in 1788, when Mr. Thomas Douce was forty-four years old. Douce died on the 13th December, 1802, and the portrait still remains in the possession of his descendants.

It may be well here to refer briefly to Downman's work in oil. It is not of very frequent occurrence. In the early part of his career he seems to have painted many small oval oil portraits, which were generally upon copper and somewhat hard and definite

in their detail. Two such portraits from the Bemrose collection are illustrated in this book (see pages 4 and 5), but two of the finest works of this kind belong to the Dowager Countess of Morley, and were executed in 1780. One of them is of Mr. Montagu Parker, brother of the first Lord Boringdon, and the other of his wife Charity, daughter of Admiral Paul Henry Ourry. A dozen years later Downman executed much better work in oil, this time on canvas, and a very typical illustration is here represented (see page 13) by special permission of the owner, Mr. Alfred A. De Pass. It is a fine circular portrait of Lady Delaval, of Seaton Delaval, the mother of the Countess of Tyrconnel, who in her turn was mother of the Marchioness of Waterford and grandmother of Sarah, Countess of Shrewsbury and Talbot.

Downman had already been to Malling, to paint, before he had chosen it as his abode. The Rev. Mr. Hill, whose portrait he exhibited in 1804, was the Vicar of East Malling, and it is of him that there is a sketch in Mrs. Maitland's sketch-book. It represents him in 1803, when he was ninety-four years old. He was presented to the living by Sir Roger Twysden, who held the patronage in right of his wife; he was Vicar of East Malling from 1762 to 1805, and at the same time Vicar of Yalding. He died at East Malling, where he was buried. It was at Malling also that Downman had met the Perfects. He painted a Miss Perfect on more than one occasion. One portrait of her was seen at the Academy in 1804, and another will be referred to presently. The Rev. William Perfect was Vicar of East Malling in 1742, and the name is of frequent occurrence in the registers. The Rector died in 1757, and his wife in 1803, the year before the portrait of Miss Perfect appeared at the Academy. At Malling, Downman also made the acquaintance of the Larking family, for whom he executed not only a very large group, but also many separate portraits. Mr. John Larking resided at Clare House, Malling, and was High Sheriff for the county. He married Dorothy (see page 45), daughter of Sir Charles Style, Baronet, and sister of the then Sir Charles Style. Downman drew portraits of the many members of the Larking

family, and there are sketches still in existence of Lambert, the eldest boy, done in 1806 (see page 54), Emily, Fanny, Camilla, Isabella, Caroline, John, and Charles, all executed in the same year. In the British Museum there are studies for three other groups of the family, Mrs. Larking with Isabella and the baby (see page 62), Lambert holding a cricket-bat and ball with his sisters Emily and Fanny (see page 9), and (see page 8) Camilla, Caroline and John standing together holding their favourite dog. Then in the Maitland collection there is the portrait of Mrs. Larking herself, and a study for the complete portrait of the mother and her eight children with the dog. The eldest son became Vicar of Ryarsh, a village close to Malling, He was born in 1797, and died in 1868 at the age of seventy-one, having been thirty-seven years Vicar of the parish. This clergyman deserves more than a passing notice, because he was founder of the Kent Archæological Society. To him Kent owes her pre-eminent rank among the counties for her accurate researches into the past. He indexed the "feet of fines," and the "inquisition after death" records for the Society, and contributed many valuable papers to its proceedings. He is also noteworthy for having planted the red cedars, some limes, some Turkey oaks, and some tulip trees in the gardens at Ryarsh, which still flourish there, and for his careful observation of the habits of birds.

Here again local tradition is corroborated in an interesting manner, as the tradition in the Larking family is that Lambert acquired all his interests in birds and animals from the quiet solemn old artist who painted his portrait when he was a little boy. There can be little doubt that this phrase refers to John Downman. It seems to be almost the only remaining reminiscence respecting his character or appearance. It is well borne out by his portrait of himself (see page 51), done in 1813, a drawing of a quiet, serious person, and inscribed by the artist as follows: "John Downman, limner, the author, 1813." The same thoughtful countenance can be recognised in a wash-drawing of Downman, which he is said to have executed towards middle

age, to show how he would have looked as a boy in the costume worn in the early nineteenth century. The little sketch, reproduced in this volume (see page 9), is now the property of the author, and appears to be the only youthful portrait of Downman handed down to his successors.

The Rev. Lambert Larking married Frances, daughter of Sir William Jervoise Twysden, of Royden Hall, East Peckham, Kent. Downman painted portraits of several of the Twysden family, including Sir William and his wife. The first Sir William was one of the earliest baronets; his son, Sir Roger, was a great antiquary and historian, and the brother of Sir Roger was Sir Thomas Twisden, of Bradbourne Park, East Malling. This man had changed his name from Twysden to Twisden on being made a Baronet by Charles II. as a reward for trying the regicides, in order to avoid confusion between his family and his brothers, as they were near neighbours. The Twysden family is now extinct, but the Twisden's are still at Bradbourne, although their head is not claiming the baronetcy. Downman also painted Lady Twisden in 1804 with her daughter Mrs. Massingbird. There were other Malling persons amongst his sitters. He drew a portrait, for instance, of Mrs. Smith, of West Malling, and declares her to have been "early a widow with a family which she well managed." A Mr. William Bowles is another of his Malling sitters, and it was when he was in residence in Kent that he painted Sir Charles Middleton, of Teston, who afterwards became Lord Barham, and also Mrs. Dudlow with her son John, Mrs. Foxhall with her son, Mr. Douce with his three sons, and George Drummond the banker, when he came to stay at St. Leonard's Tower. Just before he had left for Kent, Downman had a visit from Lord Nelson at his rooms in Piccadilly, and painted his portrait (see page 51), which, however, was not exhibited at the Royal Academy until seven years afterwards.

Chapter III.

THE WEST OF ENGLAND.

In 1806 Downman left Kent and went away for a couple of years into the West of England, settling first of all at Plymouth and then moving on to Exeter, to stay with a distant cousin. As we have already mentioned, the Downmans were originally a West Country family of some considerable importance in their time. In the collection of Sir Robert Cunliffe was an illuminated parchment, now in the British Museum (see page 62), with the family achievement, and the arms are thus emblazoned: "The arms of the antient family of Downman, *sable* a cross *or*, in chief a bird and a text *tau*; in base two crescents *argent*; mantled *gules*, doubled *argent*."

Hugh Downman, the artist's remote cousin, was then in practice as a physician at Exeter. He was born at Newton St. Cyres in 1740, educated at Exeter School and at Balliol, and was ordained in 1763, but gave up divinity for medicine. He published some poems, the best known of which was entitled "Infancy: or the Management of Children," and some plays, a few of which were presented on the stage. He married Frances, daughter of John Andrew, M.D., of Exeter, by Isabella, daughter of Sir William Courtenay, second baronet, and sister of the first Viscount Courtenay. He retired from his profession in 1805, and died on the 23rd September, 1809.

Hugh Downman's sister, Maria, who died in 1826 at the age of eighty, married John Richards of Edmonton (1737-1819), and her descendants are still living. There is a good deal of controversy regarding the Devonshire Downmans, and it is not easy to arrive at the connection between the artist's family and the Downmans of Devonshire. Their pedigree does not appear to have been very clearly made out, and we only know of them from Downman's drawings of various detached members of the family, such, for example, as Admiral Downman, who was born at Plympton, in

1764, and who had a son born in 1804, and a daughter, Caroline, who married Edward Hale, of Hambledon, Hants.

Downman had painted Hugh Downman's portrait in 1796 (see page 10), and it was with him and his wife, who, we have already seen, was first cousin to Lord Courtenay (see page 11), that the artist went first to reside. This was not, of course, his first visit to Exeter, as in 1778, when he was courting his wife, he was frequently in the city, and in that year painted portraits of the father and mother (see page 20), of Dr. Hugh Downman, whom he speaks of as old Mr. Downman of Alphington Cot near Exeter, and of the doctor and his wife. On the occasion of this visit he also painted old Mr. and Mrs. Nation and their son, Mr. Webber, a merchant, Miss Fell, Master Green, Mr. and Mrs. Montagu Parker of White Way, and several other local celebrities. The fact of his having come from a Devonshire family so well known about Exeter had always given him a certain vogue with West Country people, and the sketch-books contain drawings of very many Devonshire persons who probably when in London preferred to sit to a Devonshire man; or, for all we know, Downman may have made periodic visits to the city whence he had married his wife. There are portraits of Mr. and Mrs. and Miss Bulteel and several children, of Lynham House, Devonshire, and of Mr. Bulteel's son and niece (see pages 23, 26, 40 and 50), of Colonel Trevor of the Sussex Militia at Exeter, and of the Rev. Mr. Toogood, of Exeter, "called the western apostle." In the year to which we are referring Downman was able to add considerably to his list of West Country sitters. Then it was that he painted General Sir George Nugent, at that time commanding the western district, with Lady Nugent, their two children and their nurse, and executed separate portraits of each of them and a sketch of their infant son who died, and whom he delineated as an "angel asleep in a church;" portraits of Mrs. Braddyll with her three daughters, of Mrs. Hall, of Sir Harry and Lady Neale, of Sir Samuel and Lady Head, of Mrs. Robinson, sister of Lady Nugent, of Mr. Woolcombe, of Plymouth, Captain and Mrs. Elphinstone

and their two daughters, of Mr. and Mrs. Matthew Louis, of Mrs. Trevellian, of Miss Beckworth, of Mrs. King and her child, of Mrs. Collings, Mrs. Rice, Mrs. Luce and Mrs. Trant. All these belong to this period; and the portraits exhibited at the Royal Academy include those of the Rev. Mr. Whitelock, Miss Holmes, Captain and Mrs. Downman, John England, Captain and Mrs. Elphinstone, Lady Boringdon, Mrs. Travanion (see Plate facing page xl.) and Miss Betsworth.

In 1807 Downman was back again in London, having given up his rooms in Piccadilly and taken chambers at 20, John Street, Adelphi. In that year the only picture he was able to send to the Royal Academy was the large Larking group already alluded to, representing "Mrs. Larking and her nine children," and now in the possession of Mr. Akers-Douglas. It is possible that another baby had arrived by this time, but in the sketch-books there are only sketches of eight children, including Charles, who is declared to have been an infant in 1806. There were nine *figures*, certainly, in the portrait according to the sketches, but one of those was a dog, and perhaps the error is in the numbering at the Royal Academy. In the following year Downman is represented at the Royal Academy by two works only. One he calls "Salvator Mundi," and the other, "Miss Randalls, represented as the infant St. Cecilia." The next year is notable for the commission given to Downman by the Duke of Richmond for a picture called the "Grape House." It is unfortunate that this picture appears to be no longer in existence, as there is no work by Downman to which there are so many contemporary references as to this one. By some persons it is spoken of as the decoration or scenery of a grape-house, and it has been suggested that it was a series of portraits intended to be hung in a sort of winter garden; but this is not very likely to have been the case. Downman himself describes the picture as "The Grape House," following the name with these four lines:

> "Five nymphs the mansion of Eudoxus bred,
> Who every sense possessed; by virtue led.
> Engag'd in elegant and useful arts;
> But most their grape-house produce won all hearts."

FREDERICK THE GREAT, KING OF PRUSSIA.
BY JOHN DOWNMAN
SIGNED
(*Hodgkins Collection*)

Walpole speaks of it as "a charming picture, quite lovely;" and a sketch-book reveals to us who three of the five nymphs were, besides allowing us to guess the name of the fourth. It contains the portraits of Lucy Perfect, 1809, "for the grape-house," Isabella, C.D. 1809, "for the grape-house," Margaret Holmes, 1809; and Peggy Cooper, 1809, afterwards Mrs. Baines, of Eltham (see page xl.), who was probably the fourth of the five beautiful girls. The Isabella C.D. is undoubtedly Downman's own daughter, Isabella Chloe (see page 59), to whose affectionate care of her father's rough sketches we owe the fact that the album from the Cunliffe Collection is still in existence and preserved at the British Museum. Isabella had two brothers, and this sketch-book contains a drawing of a boy done in black chalk and stump and a little red chalk, inscribed in the artist's handwriting "son of John Downman's, by J. D." (see page 60), and another portrait of a boy with dog (see page 59), marked "C. J. D." These three sketches (pages 59 and 60) give us the portraits of the artist's three children by his second wife, Isabella Chloe, to whom we refer later on; Charles J., who was lost at sea, and Damon, who died young.

The other exhibits at the Royal Academy at about this time were the portraits of Lord Nelson and "a lady" sent in in 1809, those of Sir George and Lady Nugent, Mrs. Hay, Mrs. Davis, Lord Barham, Lord Boringdon, the Vice-Chancellor of Oxford, the Poetry Professor at Oxford, Miss Dudlow, Mrs. Bowles, Mr. Clutterbuck and Mrs. Rowan, together with an anonymous portrait and two figure subjects, one called "A girl with an ague," and the other "Cupid's venture on the wave."

Chapter IV.

THE LAST DAYS.

We now approach the last few years of Downman's artistic career. He was at this time full of work, and, although residing for the most part at 41, Leicester Square, his services were in constant demand at the various country houses of England, and his portraits highly esteemed and very popular. Early in 1811 he was called down to Alnwick Castle, where he drew a picture of Hugh, Lord Percy, the eldest son of the Duke of Northumberland (now in the possession of Capt. H. Terry), and besides preparing three replicas of it for different members of the family, also painted a half-length figure in uniform of the same young man. While at Alnwick he drew the portrait of Colonel David Smith, the duke's principal steward, and of Mr. Robinson, one of his chief tenants. A little while after that he went on to Langdon Grange, near Raby Castle, and drew a portrait of the Earl of Darlington and another of Mrs. Russell, who shortly afterwards became Countess of Darlington. On that occasion he also prepared a drawing of Lord Darlington's steward, Mr. Scarth, of Standrop. At Langdon he appears to have met Southey, the Poet Laureate, whose portrait he drew. Other of the houses at which he visited were Cliffe, the seat of the Witham family, where he drew two portraits of Mr. Henry Witham (see page 55) and one of his wife; and Crofton Hall in Cumberland, where he made two portraits of Miss Mangnall, who will be remembered for her educational works, and one of Miss Fayrer, her great friend. He was also heard of in Durham, drawing portraits of Mrs. Hooper, Mr. Ebdon, and Mrs. Tyrell; at Newcastle-on-Tyne, where he executed the portraits of Mr. and Mrs. Lamb, Mrs. and Miss Parker, Mr. Thomas Maude, the banker, and Miss Irwin, who kept a well-known girls' school. He went to Sunderland to make a drawing

of a Mrs. Wright after her death, at the urgent request of her son; and he was at Wakefield painting the portraits of Mr. and Mrs. Peterson, Mr. and Mrs. Francis Maude, Mr. Lee, the solicitor, and Mr. Vavasour. Before he left the North he went to Stanstead Park and painted two portraits of Mr. Lewis Way, whom he styles "the great converter of the Jews to Christianity." He also painted Mrs. Way, who was a Miss Drew, and their four children, Drusila, Albert, afterwards the founder of the Archæological Institute, Anna, who became Mrs. Wise, and Olivia, who married Mr. Kennaway. Mr. Lewis Way seems to have recommended him to his brother, the Rev. William Way, of Glinston Park, an eccentric person who played at backgammon from Wednesday morning till Saturday night, as we have already mentioned, and who, according to another of Downman's notes, was "fond of making Latin speeches which he sometimes rehearsed at the cover side." Downman painted a third member of this family, Mr. Benjamin Way (see page 14), of Denham House, the elder brother of Lewis and William, and Mrs. Way and their children (see pages 21, 29 and 35), their friend, Miss West, and Mrs. William Way. Other North Country commissions were for the portraits of Mr. and Mrs. Nicholson, of Bishop Wearmouth, and of Mr. Nicholson's mother and sister then at Wakefield. We must not overlook the portraits of Mary, Countess of Erne, with her daughter, afterwards Lady Wharncliffe (see page 6); of Elizabeth, Lady Templetown (see page 7), both unusually fine drawings; of Peter Robert Burrell, when two years old, afterwards 2nd Lord Gwydyr and 19th Baron Willoughby de Eresby (see page 8); of Lady Elizabeth Smythe, the daughter of the Duke of Grafton; of Mr. and Miss Heywood, of Stanley Hall, of Mrs. Jones, the married daughter of Mr. Heywood, of Mrs. Gaskil, another married daughter, whose husband, Daniel Gaskil, Downman also painted, and whom he styles "a great Radical" (see page 55), and several other persons in that district, including Mr. and Mrs. Tod Naylor, Mr. Ridsdale, and Mr. Turner, who was staying with Mr. Naylor.

The portraits exhibited at this time were but few. In 1812 Downman sent in one only, that of Lady Smythe, and then for four years appears to have been too busy to exhibit. In 1816 five pictures were shown, portraits of Mrs. Warren Lamb, Earl Percy, Dr. Burgess, Bishop of St. David's, Lord Darlington, and the Poet Laureate. In 1817 only one picture was sent in, and by this time Downman, who for a few months had chambers at 16, Henrietta Street, had finally relinquished rooms in London. His work lay all over the country, and therefore in the Catalogue of the Royal Academy Exhibition he gave "England" as his only address. In the following year he settled down at Chester, where he resided in a small cottage at Eccleston, a little way outside the city; but his long journeys were now coming to an end, and the majority of his works belonging to this period of his life are those of persons at or near to Chester. We find portraits recorded of Mr. and Mrs. Baxter, of Dee Vale, Chester, Mr. and Mrs. George Cuett, of the same city, and Mr. Thomas Harrison, the architect. This latter picture was the only one he exhibited in 1818. In the following year he sent in his last picture to the Royal Academy, a curious symbolical subject which he calls by a somewhat lengthy title, "A late Princess personifying Peace crowning the Glory of England reflected on Europe, 1815. 'Hail, lovely Peace! in glory spread thy arms.'"

While living at Chester Downman's only daughter married a solicitor of that city. The wedding took place at Wrexham, where the artist had finally settled down, quite close to his birth-place. His two sons had pre-deceased him; now his daughter settled down in Chester and the old artist was left alone. The wedding took place on the 29th May, 1817, between Isabella Chloe Downman and Richard Mellor Benjamin. This Mr. Benjamin was a descendant of John Mellor, a merchant at one time living in Kirby Street, Covent Garden, but who in 1788 had removed to Pen-y-Bryn, Wrexham. He was lessee of the Town Hall and owner of considerable property in the place, most of which had come to him from his wife Judith, the daughter of a Mr. Joseph

Jackson, a draper of Wrexham. Mr. Mellor's daughter, Sophia Bruen Mellor, married Richard Benjamin, of Rhosnessney Farm, Erlas, and her son was the Richard Mellor Benjamin, solicitor (1794-1823), of Chester Street, who married Downman's daughter. Benjamin's father was a man of extraordinary strength, and he is still remembered in the district. Close to Pen-y-Bryn was a large smithy into which he often used to go, asking the men whether they could hurl the big hammer and bring it down noiselessly on the anvil. He used to challenge them to do it, and when they failed took the hammer himself and was able to do almost anything with it, as though it was a piece of wood in his hands. The opportunity of showing off his strength was very dear to him, and he invariably finished the challenge by throwing down a shilling or two to the men and bidding them go and "get something that would increase their strength." His son, Richard Mellor Benjamin, was unfortunately a spendthrift, and had been leading a fast life before he married Isabella Downman. More than one child in Wrexham had claimed him as its father. For a while he made a fairly comfortable home for his father-in-law, whose means by this time had become very much reduced. Downman had never been provident, and had spent freely the money he so readily earned, with the result that when his work had ceased to be popular, and other artists were obtaining the commissions that at one time came so readily to him, he had very little to fall back upon, and was glad to make a home with his married daughter. When the wedding first took place the Benjamins were in possession of a good deal of property in Wrexham, most of which had come from the Mellors, but the father got rid of a good deal of it and the son of much of the remainder; although, as far as can be ascertained, during the time that Downman lived with them their circumstances were comfortable. Mrs. Benjamin had four children, Hannah Isabella, baptised April 2nd, 1818, buried October 19th, 1836, at Wrexham; Richard John Downman, baptised July 17th, 1819; Richard, baptised May 17th, 1820, believed to have died in infancy, and

Francis, buried April 23rd, 1822, aged nine months. We are unable to state when the second son died, but, according to the story in Wrexham, he was drowned close to the town when quite a boy.

John Downman died in 1824, on the 24th December, and was buried at Wrexham, where a monument still stands to his memory. Richard Mellor Benjamin died in a drunken fit in the Beast Market at Wrexham, on Nov. 24th, 1823, and Downman's daughter was left a widow just before her father's death. She died on the 17th July, 1840, and was buried July 22nd in the same tomb with her father. The inscription on the tomb is as follows: "Sacred to the memory of John Downman, Esquire, member of the Royal Academy, London, who departed this life 24th day of December, 1824, aged 74. Also Isabella Chloe Benjamin, daughter of the above, who departed this life July 17th, 1840, aged 43 years." She sold to Sir Roger Cunliffe, at Acton Hall, near Wrexham, such portraits and drawings as she had been able to retain, but the bulk of her father's sketch-books he had already given to his nieces with the intention that they should be kept out of the hands of his daughter's spendthrift husband. It did not appear to occur to him that the Benjamin property might so melt away that his only daughter would have to dispose of the sketches left in her hands for her sustenance. There are no Benjamins now left in Wrexham, nor, as far as we can find out, any descendant either from that family or from the Downman family. An old sexton, however, who died some few years ago when we were making inquiries, and who at that time was a man of nearly ninety, had recollections of Downman. He spoke of him as a very quiet, simple-hearted old man, but one who, like his brother Francis, was possessed of a very hot temper, which he had for years kept under strict control. During the last two years of his life, however, he was bitterly taunted by some-one in the town on account of a certain discreditable rumour regarding his second marriage, which this unknown person had heard and insisted was true. The whole object of

the taunt, it was openly confessed, was to make the old man angry, but no one realised at the time how furious his anger could be. He was aroused at last, and, after a torrent of strong words, challenged his opponent to fight a duel with him. The meeting was arranged and the opponents met, but by this time Downman had recovered control of his temper and was bitterly regretful of having committed himself to such an extent. The sexton's story goes on to state that, although the artist was the aggrieved person, *and the rumour had no foundation in fact*, he made amends so handsomely and offered his apologies in such wonderful language, that he melted the heart of the person, who had been taunting him—the two men shook hands and were close friends during the remaining year or two of Downman's life. The story was well known in the place, and when the artist died a number of the rougher sort of people, followed the funeral procession, as an expression of their admiration for a man capable of such high sentiments. This seems to be the only story concerning Downman which has been remembered in the place, but there was plenty to be learned concerning the habits of his son-in-law, and of the manner in which his extravagances had reduced his widow's means down to a very narrow limit.

There are several persons still living who bear the name of Downman, but most of them have descended from the Devonshire stock of the family. Some still add the name of Courtenay to that of Downman, and are descendants from Dr. Hugh Downman, whose wife was Lord Courtenay's cousin.

There are, however, many persons still living descended from the artist's brother, Francis, grandchildren of his son, Sir Thomas Downman, and of his daughter Phœbe, who married Richard Debary. It is to one of Phœbe's grand-daughters, Miss Catherine Lee, that we are so much indebted for various pieces of family history, and for the pedigree attached to this book.

The name of only one of Downman's personal friends seems to have been handed down. We refer to Richard Cooper, the line engraver (1730-1820). He was a much older man than Downman,

but they appear to have been on terms of intimate acquaintance, and the artist painted a good portrait in oils of his friend, which now belongs to Cooper's great grand-daughter, Miss Baines. In the Maitland sketch-books is a portrait of Cooper's daughter, known as "pretty Peggy Cooper," and afterwards as the wife of Mr. Ralph (see page xxxiii.), and there is a charming drawing in the possession of one of John Downman's descendants, attributed either to the artist or to his daughter and depicting this same child with her little sister in out-of-door costume, large felt hats, granny muffs and cloaks trimmed with fur. Cooper's plates were principally portraits, and he also engraved some very satisfactory reproductions of pictures by Van Dyck, Rubens, Correggio, and others, but is perhaps best known by his engraving of the Chandos portrait of Shakespeare, and by his portraits of Sir John Napier and Allan Ramsay.

MRS. TREVANION. BY JOHN DOWNMAN
SIGNED AND DATED
(*Hodgkins Collection*)

Chapter V.

THE ART OF DOWNMAN.

The work of Downman can be grouped under two headings, his drawings in pencil or wash and his work in oil. His portraits in oil are not often seen. The early ones were small ovals, painted, for the most part, on copper (see pages 4 and 5), the later ones larger ovals or circles (see page 13), and either on copper or on canvas, generally on the former. All his work in oil is much harder in technique and definite in character than are his drawings. The colouring is rich and subdued in tone, the figures generally represented in profile and well composed, the background as a rule a landscape, and there is generally a large tree behind the figure. The artist is, however, more generally known for his dainty pencil and wash portrait drawings, exceedingly clever pieces of portraiture, lightly and gracefully sketched and tinged with very charming colour. They are, as a rule, drawn on very thin paper in black chalk with a very fine point, the shadows put in with a stump. The hair is slightly coloured, as are also the eyes and the lips, the cheeks slightly tinted, and in many instances the whole of the colour is put in at the back and shows through the thin paper. This is by no means invariably the case, but it is a characteristic specially marking the works done between 1780 and 1800. These drawings are marked by particular refinement and adroitness. They are very frequently in profile, and the ladies, as a rule, represented in white costumes, often wearing high, elaborate white muslin caps with coloured ribbons. The background is a stormy sky or a faint wash of colour, and the drawings are almost always oval and represent the sitter to the waist, well composed in the centre of the oval. A combination of two or more figures is exceedingly rare; the most remarkable instance of it being seen in the large drawing at Ickworth belonging to the Marquis of Bristol, which is said to

have been the largest Downman ever executed. It represents the Duchess of Devonshire and her friend Lady Elizabeth Foster, who was her successor (see page 19). Another very important group is the one portraying Edwin and Mrs. Wells as Lingo and Cowslip, now in the possession of Mr. Hodgkins (see page 33), and perhaps one of Downman's most refined and delightful drawings. One of the largest single drawings Downman ever executed is the one of Georgina, Duchess of Devonshire, now belonging to the Duke of Devonshire. The head only was engraved by Collyer (see page 27). In the majority of cases the tinting is done by water-colour, the rest of the drawing being chalk and stump work, but in some cases the colour on the cheeks and lips is done with red chalk instead of water-colour, and many of the drawings are in charcoal and stump rather than in chalk and stump, and touched with red and black chalks. Some of the studies done for larger pictures are in sepia over charcoal with red chalk or water-colour applied to the flesh. Others are in sepia wash with pen-work, and others again in pen-and-ink or in coloured chalks with stump and yellow ochre wash.

Downman was specially successful with portraits of children, grouping them with consummate skill, and entering into all their sense of fun and frolic. His children are never undergrown adults, as are so often the children of a less capable painter, but are true children in every respect—bright, happy, cheerful, and amusing or demure, thoughtful and serious. It was evidently a delight to Downman to paint portraits of children; this can be seen in a moment by reason of the life he put into such works, and the way in which they were rendered so easily and with such grace. It is well to draw attention to some of our illustrations of children as evidence of this and especially to pages 12, 29, 32, 34, 35, 36, 39 and 44.

Many of them, of course, are no more than free sketches, but we have specially selected several such, in order that we may exemplify Downman's manner of sketching, and his ability in a very few bold strokes, to set before us all that he wanted of

the character and expression of the child, and to make it a portrait convincing in its accuracy and truth.

His drawings of actresses are also notable for their skill, as here again it was character he strove to delineate—piquancy, grace, elegance—and his work was highly esteemed by those persons who sat to him, and who were no mean critics of what they desired and expected. Almost all Downman's portraits of actresses were engraved, and that of itself is evidence of their success. We would in this respect direct attention to pages 12, 17, 33, 37, and 47.

The great characteristic of Downman's work is to be found in the notes appended to his drawings, very many of which have been referred to in foregoing chapters. As a rule, they are quite brief, but there are instances of more lengthy notes, as, for example, the following one of two portraits he did of Queen Charlotte (see Plate facing page viii.). He has thus written: "Her Majesty of England, 1783; first sitting. She was Sophia Charlotte, Princess of Mecklenburg-Strelitz. She sat in the Queen's Closet, Buckingham Palace. His Majesty came in with Lords North and Grantham, and two others. Presently the two eldest Princesses. The King said to the Princess Royal, 'Are you also prepared to sit?' This turned all eyes to her, as she was directly opposite the light, and occasioned a most beautiful suffusion of bloom I ever saw, and they certainly were at that time two of the most beautiful of persons. I also drew their portraits and grouped in whole lengths, and a whole length of the Queen for the Duchess of Ancaster, and two others." On a similar drawing of Georgina, Duchess of Devonshire, is the following note: "Devonshire House, 1784. Original study for a whole length with Lady Elizabeth Foster. The Prince of Wales came there; present also Lady Duncannon, who, in play, followed him with a chair to sit, which he declined. A French prelate was introduced, who kissed the inside of Lady Elizabeth Foster's hand; and when gone the Prince noticed the odd action with much humour. Presently, Blanchard was announced, having just descended from his balloon."

On one of Lady Georgina Bertie, afterwards Marchioness of Cholmondelay, Downman has written: "Lady Georgina Charlotte Bertie (Lindsey), 1784. Original study for a whole length; only sister of Lord Willoughby. The Dowager Duchess, her mother, present, said, 'It is very like her, D——, but I think the mouth should be shut.' I drew two of these, and the Duchess." These characteristic notes give historical value to the drawings of Downman. They introduce us right into the presence of his sitters, and afford us little interesting pieces of information respecting their family and their habits.

Towards the middle of Downman's career he decided to attempt miniature painting, and is said to have produced about half a dozen portraits, one of which has passed into the possession of the author (see page 1). He is stated to have relinquished the work because it took up too much of his time and was too great a strain upon his eyesight; but the special feature of his pencil-drawing, the fact that the work is done with a very fine point and the shadows represented in wash or stump, can also be realised when his miniatures are examined, and anyone conversant with Downman's portrait drawings would readily distinguish his miniatures from those executed by any other artist. He never exhibited any miniatures, nor did he sign any of them on the face. All of these experimental portraits he executed on ivory. More than one miniature bearing the initials "J.D." have been claimed as his work, but it must be given to quite another artist, John Daye, who signed in this way. Miniature work by Downman was never more than an experiment or recreation, and this fact gives to a miniature portrait by him a peculiar and very special value.

Not many of his historical and fancy subjects have survived to the present time. They were probably of no special importance, and in all probability were not works which could claim to represent his genius to an adequate extent. One example can be seen at South Kensington illustrating a poem by Benjamin Isaac D'Israeli, and called "The Sybarite."

He painted several large groups in oil, but it has not been found possible at present to reproduce either of them. The one of the Larking family was probably his most important work in this respect. For it he made a great many studies, and drew separate portraits of each of the persons contained in the group. There are many sketches for his fancy and historical pictures in the sketch-book preserved at the British Museum.

Chapter VI.

ON THE VALUE OF WORKS BY DOWNMAN.

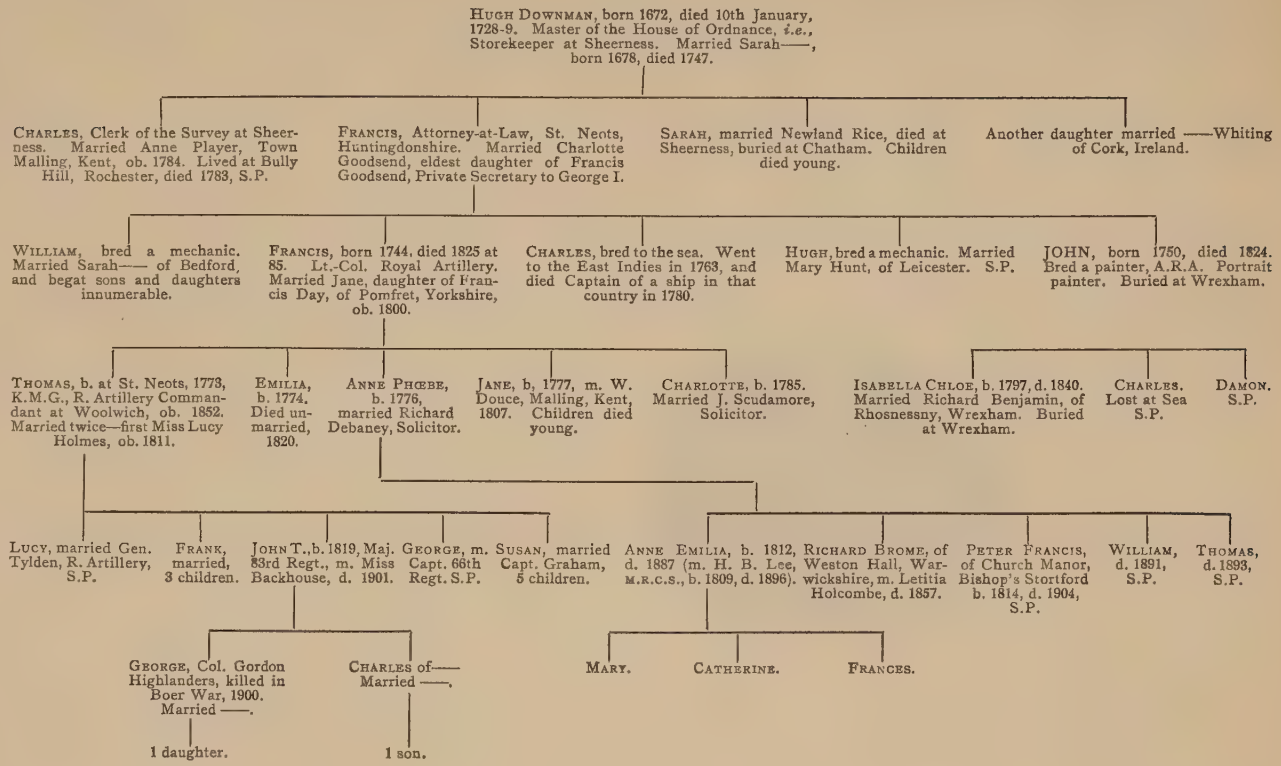
One of the first persons to attach artistic importance to the drawings of Downman was the late Mr. Bernard Quaritch, of Piccadilly, and we remember his telling us that when, as a young man, he first set up in business, the only pictures he had in his little shop for sale were a series of portrait drawings by this talented artist. He filled one small window with them, but no one was attracted, and although the prices he placed upon the works of Downman were exceedingly small, he was unable to sell a single one of the tinted drawings. He very soon, as is well known, made for himself a great name in connection with rare books, but his artistic venture he never repeated, for he was disgusted with the apathy of the British public as revealed in his first venture. For many years he retained more than a dozen works by Downman, which had been amongst his very earliest purchases, but at length disposed of them to an American collector in about 1890, and prophesied that before many years were over the English public would wake up to a knowledge of the beauty of these drawings, and that their value would go up by leaps and bounds. A few years afterwards (to speak exactly, in May, 1893), the Hon. Mrs. James Stuart Wortley determined that a loan exhibition of the works of Downman should be added to the annual show of the Amateur Art Society. It was to be held, on that occasion, at 18, Carlton House Terrace, and she obtained the loan of a dozen fine examples of Downman's work from Lord Ronald Sutherland Gower, who had always been one of the few admirers of Downman, and had in his time formed a large collection of his works; and four frames of drawings from Sir Robert Cunliffe. These were the nucleus of the little show, but having obtained them Mrs. Wortley set to work to gather in others, and, hearing of the famous series of sketch-books to which

such constant reference has been made in this volume, she made strong efforts to obtain the loan of them, and a few volumes were lent her by Mrs. Maitland. Other collectors followed with promises of assistance, and the author was asked by his old friend to assist in compiling a catalogue. This was his first introduction to the work of Downman, and in that respect he did not stand alone, as numbers of persons who visited the exhibition had known nothing of the work of this artist before that time, and all who saw the portraits were struck with their beauty, charm, and fascination. We count, therefore, the revival of the vogue of Downman to have commenced from that exhibition, but it was not until the American collector, with his unbounded command of means, entered the market and set to work to acquire the best examples of Downman's portraits, that the price of his pictures began to assume anything like a serious character. For many years the portraits could be bought for a few pounds each, and even that was a great advance upon the prices of 1860 and 1870, when a very fair portrait by the artist could have been acquired for half-a-sovereign. Now, however, the values have assumed a very different figure. The record was touched at Christie's in 1906, when the group of Edwin and Mrs. Wells in "The Agreeable Surprise" brought 820 guineas. Since then a pair of portraits of General and Miss Hodgson have fetched 580 guineas, one of Miss Kemble, 490 guineas, Mrs. Wright, 165 guineas, Mrs. Francis Petre, 170 guineas, Miss Nott, 350 guineas, Miss Mary Cruikshank, 230 guineas, Lady E. Compton, 160 guineas, the Duchess of Rutland, 155 guineas, Admiral Affleck, 100 guineas, and Mr. Francis Wright, 58 guineas. It may, therefore, be taken as a rule that a portrait of a man by Downman is now worth from 60 to 100 pounds, while that of a beautiful lady may range from 100 pounds up to four hundred, and for one of Downman's very rare groups, perfectly composed and charmingly coloured, almost any price up to £1,000 may be anticipated.

The same rise in value has attended the engravings after Downman, especially those printed in colour. The stipple

engravings could, a few years ago, have been bought for as many shillings as they now realise pounds, but the coloured prints have attained far higher prices than their plainer brethren. A fine print of Lady E. Foster has fetched £61, two of Miss Farren (see page 47) and Mrs. Siddons realised £57 (see pages 12 and 37), one of Lady E. Lambart £31 10s. (see page 53), while the Duchess of Devonshire, engraved by Bartolozzi, attained the price of £62, and Lady Duncannon, a proof before letters, £41. A fine impression of a plain print of Miss Farren fetched £8 15s., but a print of specially fine quality £32 11s., and an open letter-proof of Mrs. Billington £36 15s. It must always of course be borne in mind that these sensational prices are obtained for perfect and picked impressions, where the margins are in satisfactory condition, and the print in such a state as to attract the attention of the collector prepared at all costs to secure the finest impressions. It is unsafe to argue from them that any print after Downman is of considerable value, especially as there are some that can readily be acquired for less than a sovereign apiece, but for very choice engravings, especially for those in colour, the collector is ready to pay almost any price.

PEDIGREE OF THE DOWNMAN FAMILY.


HUGH DOWNMAN, born 1672, died 10th January, 1728-9. Master of the House of Ordnance, i.e., Storekeeper at Sheerness. Married Sarah——, born 1678, died 1747.
CHARLES, Clerk of the Survey at Sheerness. Married Anne Player, Town Malling, Kent, ob. 1784. Lived at Bully Hill, Rochester, died 1783, S.P.
FRANCIS, Attorney-at-Law, St. Neots, Huntingdonshire. Married Charlotte Goodsend, eldest daughter of Francis Goodsend, Private Secretary to George I.
SARAH, married Newland Rice, died at Sheerness, buried at Chatham. Children died young.
Another daughter married ——Whiting of Cork, Ireland.
WILLIAM, bred a mechanic. Married Sarah—— of Bedford, and begat sons and daughters innumerable.
FRANCIS, born 1744, died 1825 at 85. Lt.-Col. Royal Artillery. Married Jane, daughter of Francis Day, of Pomfret, Yorkshire, ob. 1800.
CHARLES, bred to the sea. Went to the East Indies in 1763, and died Captain of a ship in that country in 1780.
HUGH, bred a mechanic. Married Mary Hunt, of Leicester. S.P.
JOHN, born 1750, died 1824. Bred a painter, A.R.A. Portrait painter. Buried at Wrexham.
THOMAS, b. at St. Neots, 1773, K.M.G., R. Artillery Commandant at Woolwich, ob. 1852. Married twice—first Miss Lucy Holmes, ob. 1811.
EMILIA, b. 1774. Died unmarried, 1820.
ANNE PHŒBE, b. 1776, married Richard Debaney, Solicitor.
JANE, b, 1777, m. W. Douce, Malling, Kent, 1807. Children died young.
CHARLOTTE, b. 1785. Married J. Scudamore, Solicitor.
ISABELLA CHLOE, b. 1797, d. 1840. Married Richard Benjamin, of Rhosnessny, Wrexham. Buried at Wrexham.
CHARLES. Lost at Sea S.P.
DAMON. S.P.
LUCY, married Gen. Tylden, R. Artillery, S.P.
FRANK, married, 3 children.
JOHN T., b. 1819, Maj. 83rd Regt., m. Miss Backhouse, d. 1901.
GEORGE, m. Capt. 66th Regt. S.P.
SUSAN, married Capt. Graham, 5 children.
ANNE EMILIA, b. 1812, d. 1887 (m. H. B. Lee, M.R.C.S., b. 1809, d. 1896).
RICHARD BROME, of Weston Hall, Warwickshire, m. Letitia Holcombe, d. 1857.
PETER FRANCIS, of Church Manor, Bishop's Stortford b. 1814, d. 1904, S.P.
WILLIAM, d. 1891, S.P.
THOMAS, d. 1893, S.P.
GEORGE, Col. Gordon Highlanders, killed in Boer War, 1900. Married ——.
1 daughter.
CHARLES of—— Married ——.
1 son.
MARY.
CATHERINE.
FRANCES.

S. R. Public Library

RICHARD BRINSLEY SHERIDAN
MINIATURE BY JOHN DOWNMAN

MISS MARY CRUIKSHANK
WEARING WHITE DRESS AND BLUE RIBBONS
ONLY SISTER OF JAMES CRUIKSHANK
SIGNED AND DATED 1781
(*Hodgkins Collection*)

A LIEUTENANT IN THE STAFFORDSHIRE MILITIA
PORTRAIT IN OIL, ON COPPER
(*Benrose Collection*)

MR. BEAUMONT
PORTRAIT IN OIL, ON COPPER
(*Bemrose Collection*)

MARY, COUNTESS OF ERNE, ELDEST DAUGHTER OF FREDERICK, EARL OF BRISTOL, WITH HER DAUGHTER CAROLINE, AFTERWARDS LADY WHARNCLIFFE
(*Collection of Miss Hervey*)

ELIZABETH, LADY TEMPLETOWN
(*Collection of Miss Hervey*)

HON. PETER ROBERT BURRELL. SIGNED AND DATED 1784.
(Hodgkins Collection)

THREE YOUNGER CHILDREN OF THE LARKIN'S (OR LARKING) FAMILY, OF CLARE HALL, WEST MALLING, KENT. CAMILLA, CAROLINE, AND JOHN, WITH THEIR DOG DRAWING IN SEPIA OVER CHARCOAL, WITH RED CHALK ON THE FACES.
(British Museum)

JOHN DOWNMAN. BY HIMSELF. WASH DRAWING ON PAPER
(*Collection of the Author*)

THREE CHILDREN OF THE LARKIN'S (OR LARKING) FAMILY, OF CLARE HALL, WEST MALLING, KENT. LAMBERT, EMILY AND FANNY
DRAWING IN SEPIA OVER CHARCOAL, WITH RED CHALK ON THE FACES
(*British Museum*)

DR. HUGH DOWNMAN, PHYSICIAN AND AUTHOR
AT EXETER, DEVONSHIRE, BY J.D., 1796
(*British Museum*)

MRS. DOWNMAN, HIS LADY
SHE WAS FIRST COUSIN TO LORD COURTENAY
(*British Museum*)

ONE OF THE THREE CHILDREN OF
EDMOND PLEYDELL MILBOURNE, ESQ.,
DORSETSHIRE
IN A GROUP, 1790
(Mrs. Maitland's Collection)

MRS. SIDDONS
(From a Print after Downman, by P. W. Tomkins)

LADY DELAVAL, OF SEATON DELAVAL
OIL PORTRAIT
SIGNED AND DATED 1792
(*Collection of Mr. A. A. de Pass*)

HON. ROBERT GROSVENOR
SIGNED AND DATED, 1789
(*Hodgkins Collection*)

BENJAMIN WAY, ESQ., 1779
(Hodgkins Collection)

SIR JOHN STEPNEY, SIGNED AND DATED, 1780
(Hodgkins Collection)

MISS MILLS
SIGNED AND DATED 1780
(Hodgkins Collection)

JOHN BOYD, ESQ., M.P.
SIGNED AND DATED 1783
(Hodgkins Collection)

MISS ABBOTT
(*British Museum*)

MRS. MARY ROBINSON, AS PERDITA. FROM AN ORIGINAL STUDY

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GEORGIANA, DUCHESS OF DEVONSHIRE, AND LADY ELIZABETH FOSTER
(*Engraved by Eugène Tily after John Downman from the Original at Ickworth*)
BY KIND PERMISSION OF MESSRS. H. GRAVES & CO.

ADMIRAL GELL
SIGNED AND DATED 1784
(Hodgkins Collection)

MRS. DOWNMAN
(By permission of Messrs. T. Agnew & Sons)

MISS WAY
"VERY PRETTY, BUT EMPTY-HEADED."—J.D.

WILLIAM JACKSON, ESQ.
SIGNED AND DATED 1795
(*Hodgkins Collection*)

PORTRAIT OF A LADY
(*British Museum*)

MISS BULTEEL, FROM DEVON, 1781. ORIGINAL STUDY. "HER MENTAL AND PERSONAL ATTRACTIONS MADE NUMBERLESS SUITORS. I DREW FOUR OF THIS"
(*British Museum*)

THE LADY OF LIEUT. CLARK, R.N., 1780
(*Mrs. Maitland's Collection*)

MRS. WRIGHT, 1777
THE FAMOUS WAX-WOMAN AND REPUBLICAN FROM AMERICA
(*Mrs. Maitland's Collection*)

MR. REID FROM DUBLIN, 1801
FOR HIS SON RALPH REID, ESQ.
(*Mrs. Maitland's Collection*)

MR. DYNE, 1779
VICAR CORAL (*sic.*) OF ST. PAUL'S
(*Mrs. Maitland's Collection*)

MRS. BULTEEL, 1796
LADY OF JAS. BULTEEL, JUN., ESQ., OF LUNHAM HOUSE, DEVON
(*Mrs. Maitland's Collection*)

THE DUCHESS OF DEVONSHIRE

(From the Print by Collyer)

MASTERS BENJAMIN AND LEWIS WAY, 1779
(*Mrs. Maitland's Collection*)

MISS HILL, 1796
(*Mrs. Maitland's Collection*)

MASTER HENRY WESLEY, 1796
BROTHER TO LORD MORNINGTON
(*Mrs. Maitland's Collection*)

MRS. HARDINGE, 1789—A HALF-LENGTH
(*Mrs. Maitland's Collection*)

MRS. ABBOTT, 1794
(*Mrs. Maitland's Collection*)

MISS NUTT
SIGNED AND DATED 1789
(*Hodgkins Collection*)

PORTRAITS OF JOHN EDWIN, COMEDIAN,
AND MRS. MARY WELLS, ACTRESS,
(NICKNAMED "COWSLIP" IN THE PLAY OF "AN AGREEABLE SURPRISE")
(*Hodgkins Collection*)

THE TWO CHILDREN OF SIR GEORGE CORNWALL, 1790
IN A GROUP WITH A SHELL
THE GIRL AFTERWARDS MRS. CHARLES FRANKLAND LEWIS
(*Mrs. Maitland's Collection*)

MASTER WILLIAM WAY AND SISTER, 1779
(*Mrs. Maitland's Collection*)

THE SON AND DAUGHTER OF KEAN OSBORNE, ESQ., 1783. SENT TO JAMAICA TO HIM.
A GROUP—WHOLE LENGTHS

HONORA, MARRIED 1ST, CAPT. NOODGATE, R.N. ALICIA, MARRIED P. PAUNCEFORTE DUNCOMBE
2ND, CAPT. HARVEY
DAUGHTERS OF 7TH EARL CAVAN, IN A GROUP, 1788.
(Mrs. Maitland's Collection)

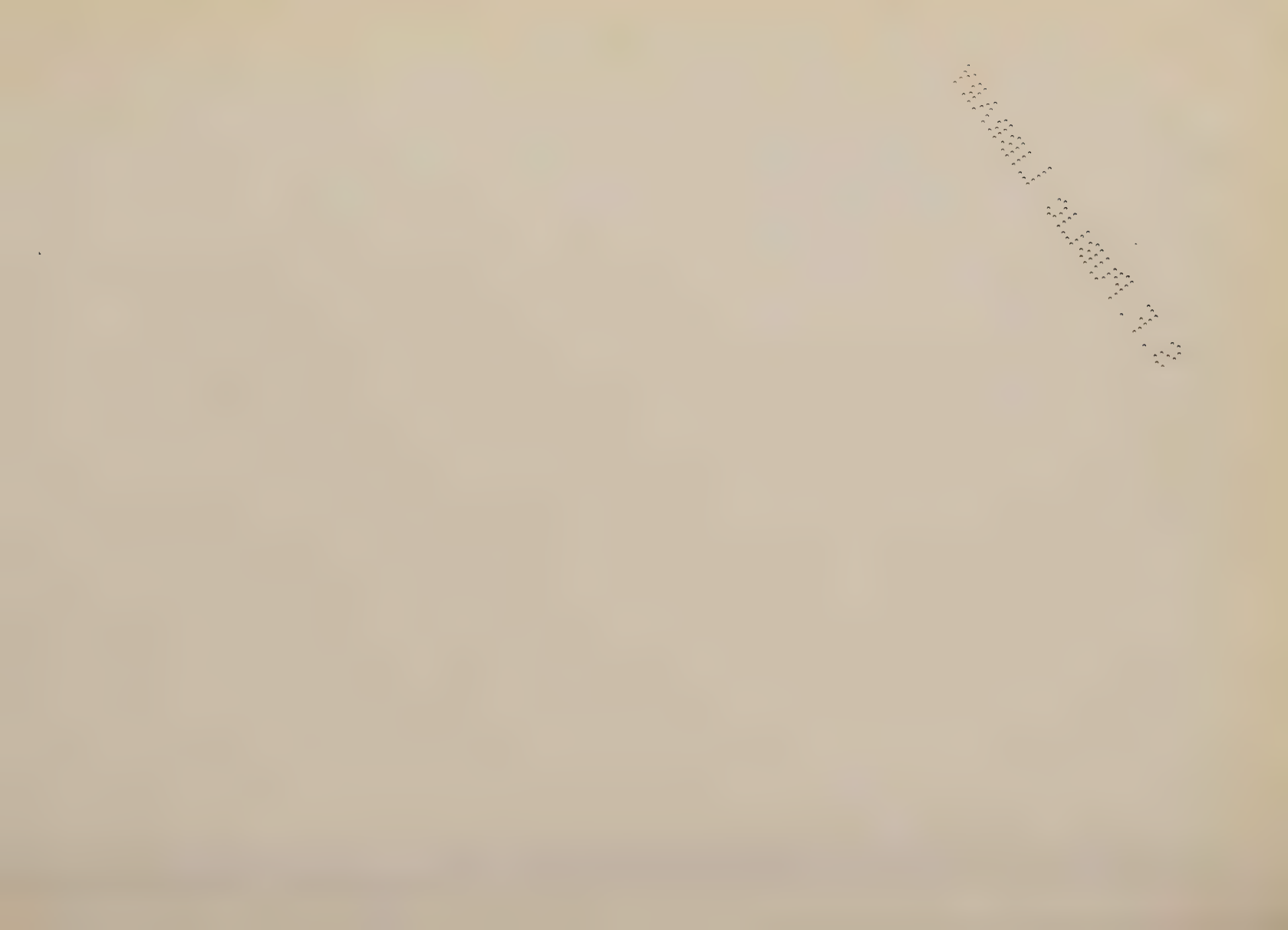
SARAH KEMBLE (MRS. SIDDONS)
"THE TRAGIC MUSE"
(*From the Print after Downman, by P. W. Tomkins*)

SOPHIA R. UNMARRIED.
DAUGHTER OF 7TH EARL CAVAN,
IN A GROUP, 1788
(*Mrs. Maitland's Collection*)

THE DAUGHTER OF
BRAMLEY COOPER,
FROM NORFOLK, 1786
(*Mrs. Maitland's Collection*)

MISS HARRIS, THE BANKER'S DAUGHTER OF PLYMOUTH, 1796
NIECE TO MR. BULTEEL, OF LYNHAM HOUSE (MRS. FITZROY)
(*Mrs. Maitland's Collection*)

MISS DANBY. BY JOHN DOWNMAN, R.A., 1779
(*Hodgkins Collection*)



THE HON. MRS. PETRE, 1793—A HALF-LENGTH
(Mrs. Maitland's Collection)

MRS. TOWNLY AND CHILD, 1804
(*Mrs. Maitland's Collection*)

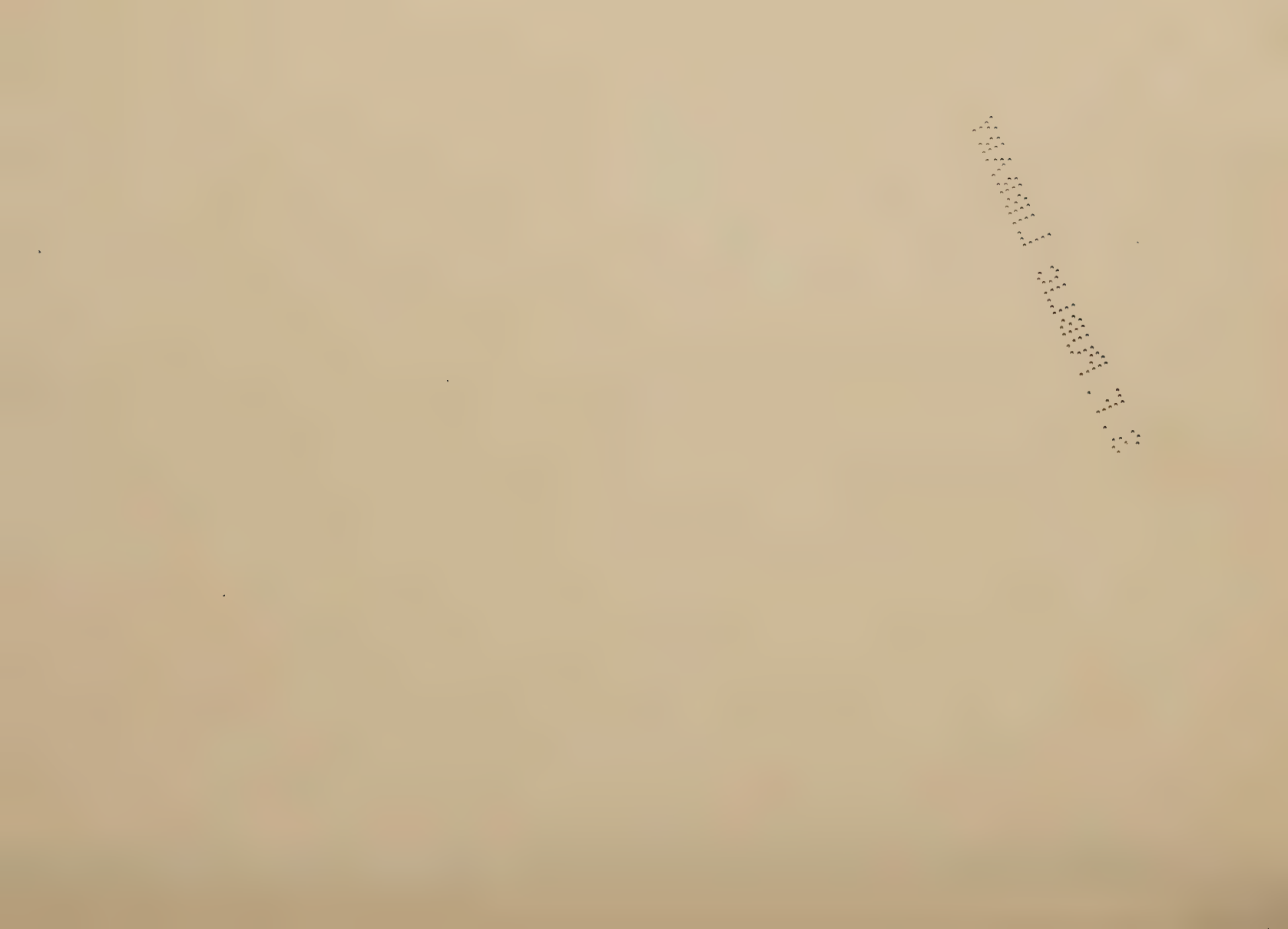
MRS. LARKING, OF CLARE HOUSE, EAST MALLING, KENT
(*Mrs. Maitland's Collection*)

MRS. THOMPSON, A GROUP WITH HER CHILD, 1802
(*Mrs. Maitland's Collection*)

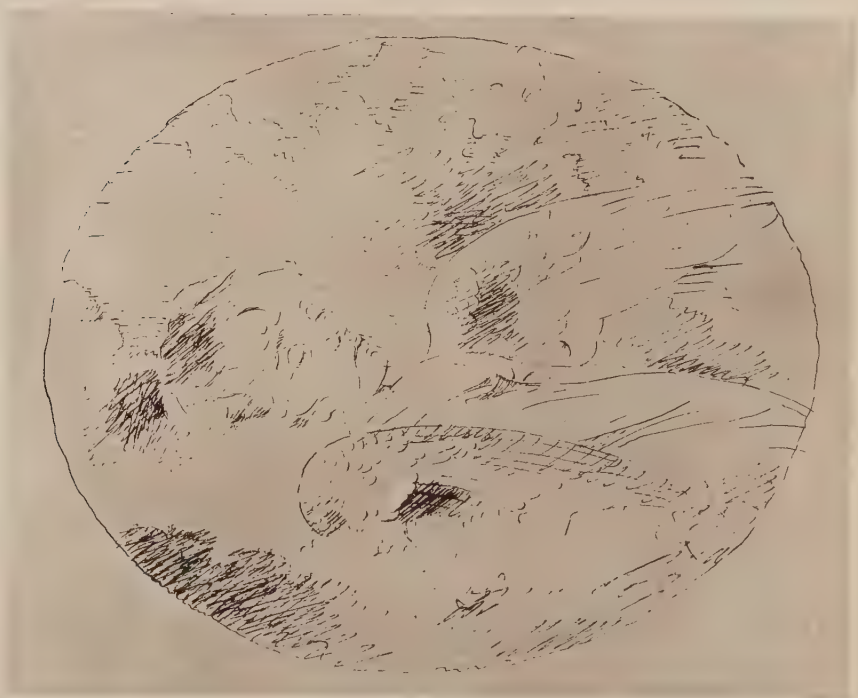
ROYAL LIBRARY

MISS FARREN.

Engraved by Mr Collyer from a drawing made by Mr Donnman (sic) for the Scenery at Richmond House.



TWO OF
THE THREE CHILDREN OF
EDMOND PLEYDELL
MILBOURN, ESQ , DORSET-
SHIRE, IN A GROUP, 1790
(*Mrs. Maitland's Collection*)



LORD KILCOURSY,
1785
(*Mrs. Maitland's
Collection*)

MASTER BULTEEL, 1796 (FOR THE GROUP)
(*Mrs. Maitland's Collection*)

MISS BULTEEL, 1796 (IN A GROUP WITH HER BROTHER)
(*Mrs. Maitland's Collection*)

J. DOWNMAN LIMNER, 1813
(*Mrs. Maitland's Collection*)

HORATIO NELSON, 1802
ADMIRAL LORD NELSON OF THE NILE
(*Mrs. Maitland's Collection*)

MISS DELAVAL, 1803
(*Mrs. Maitland's Collection*)

LADY ELIZABETH LAMBART, 1788
AS "UNA" IN SPENCER'S "FAIRY QUEEN"
SISTER TO LORD CAVAN
(*Mrs. Maitland's Collection*)

MASTER LAMBERT LARKING
(Mrs. Maitland's Collection)

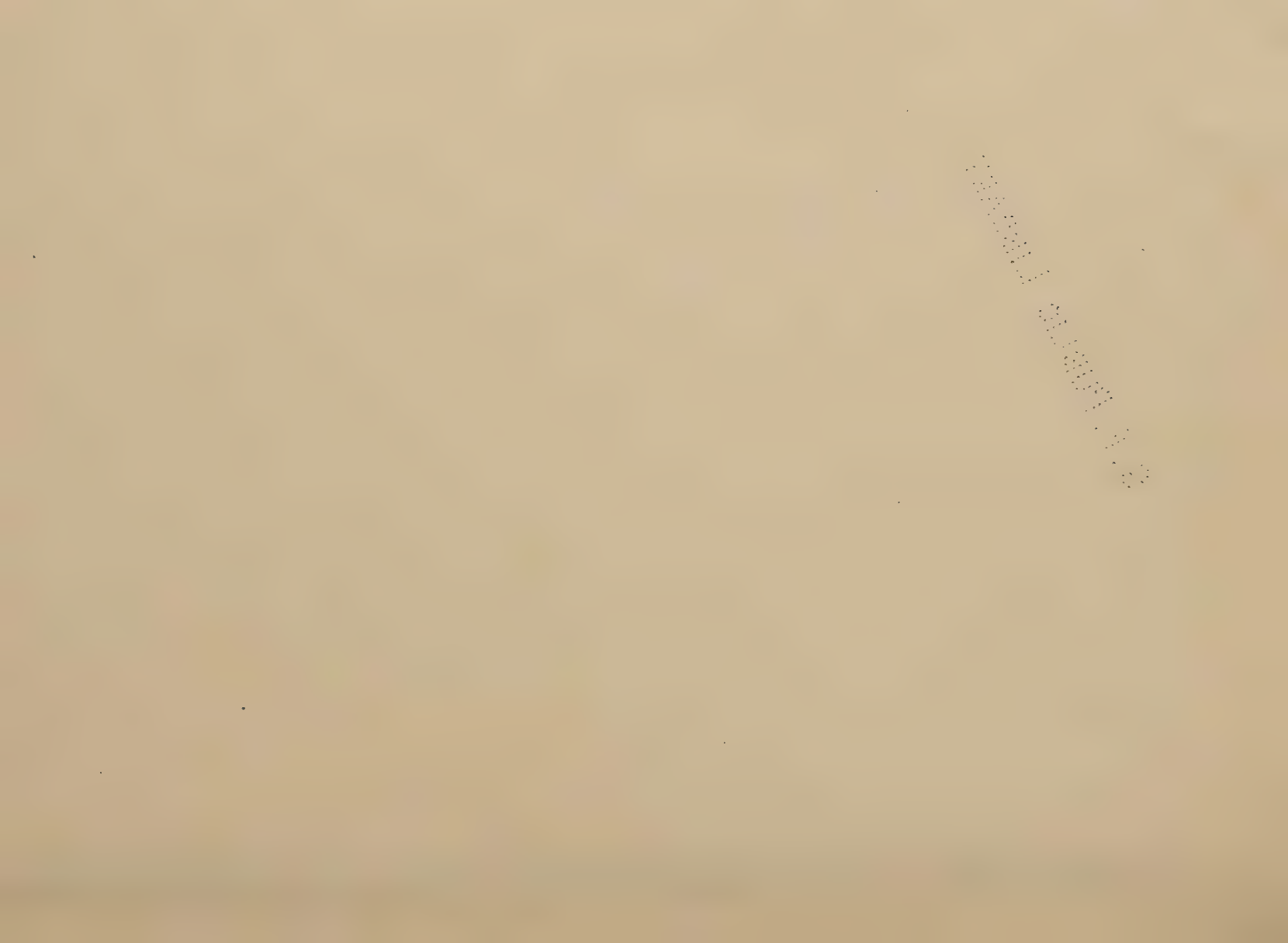
MISS LUCY DOWNMAN, 1812
DAUGHTER OF COL. THOS. DOWNMAN, R.A.
(Mrs. Maitland's Collection)

HENRY WITHAM, ESQ.
(Mrs. Maitland's Collection)

DANL. GASKILL, ESQ., 1815
(Mrs. Maitland's Collection)

LADY GORDON, SEATED BEFORE A SPINET
SIGNED AND DATED 1786
(*Hodgkins Collection*)

LADY DUNCANNON
From an Engraving after Downman.
by F. Bartolozzi, R.A.



STUDY OF A HAND

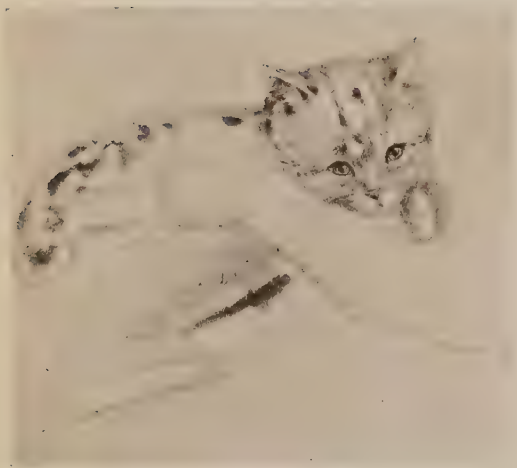
ISABELLA CHLOE DOWNMAN, WHEN A CHILD
BY J.D.

BOY WITH DOG

(*British Museum*)

MRS. WELLS

MOTHER. ELIZ. DOWNMAN



OUR FAVOURITE PUSS "TIBBY," AT MALLING

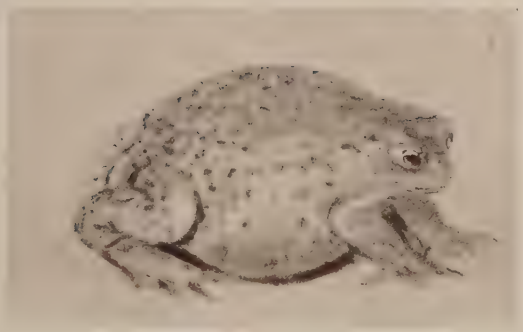
SON OF DOWNMAN'S. BY J. D.

(British Museum)

SKETCH OF A DOVE

THE HEAD OF A FAVOURITE SPANIEL, AT MALLING

SKETCH OF A ROBIN



TOAD, FROM OUR POND, WEST MALLING

STUDY FROM MY OWN FEET. J.D.
(British Museum)

ARMS OF THE DOWNMAN FAMILY

SKETCH FOR LADY HENRY OSBORNE AND CHILD

THE OLD WOMAN AND HER CATS

SKETCH OF PART OF MRS. LARKIN'S FAMILY,
OF CLARE HALL, NEAR WEST MALLING, KENT.
(*British Museum*)

Complete List of Portraits in the Sketch Books from Butleigh Court.

N.B.—Downman's original spelling is retained throughout these lists.

SECOND SERIES.

VOLUME THE FIRST.

1. John Hinchcliffe, D.D., Bishop of Peterborough, and Master of Trinity College, Cambridge, 1777.
2. Mrs. Hinchcliffe, the Bishop's Lady, 1777, Sister of John Crewe, Esq., M.P.
3. Another of Mrs. Hinchcliffe, 1777.
4. Miss Hinchcliffe, the Bishop's Daughter, 1777.
5. John Crewe, Esq., of Crewe Hall, Cheshire, M.P. 1777, afterwards Lord Crewe.
6. Another of Mr. Crewe, 1777.
7. Mrs. Crewe, his Lady, 1777. She was Frances Ann Greville.
8. Miss Crewe, his Daughter, 1777. She was afterwards Mrs. Cunliffe. Copy from Sir Joshua Reynolds.
9. Colonel Crewe, his Brother, 1778.
10. Rev. Sir Stephen Glynne, 1777, on a visit to Mr. Crewe, at ———, near Cambridge.
11. George Henry Fitzroy, Earl of Euston, 1777, of Trinity College, for Sir Thomas Beauchamp, heir apparent to the Duke of Grafton.
12. Another of Lord Euston, 1777.
13. Sir Thomas Beauchamp Proctor, Baronet, 1777, of Christ's College, Cambridge, for Lord Euston.
14. Mr. Fountain, Fellow Commoner of ——— College, 1777, son of the Dean of York.
15. Mrs. Watson, 1777, Lady of Richard Watson, D.D., F.R.S., Professor of Divinity to the University, Bishop of Llandaff, &c.
16. Mr. Holdsworth, Fellow Commoner of Trinity College, 1777, and of ———, near Dartmouth, Devon.
17. Doctor Lort, of Trinity College, of great character, 1777. Painted three of this, one for Dr. Porteous, the Bishop of Chester, who I also drew.
18. Mr. Randolph, of King's College, 1777, became an excellent Divine.
19. Mr. Steed, Fellow Commoner of ——— College, 1777.
20. The Lady of John Mortlock, Esq., Banker, at Cambridge, 1777, painted large as life, grouped with her son; also painted a half-length of her husband, as companion; mother of the wife of Kaye, Bishop of Lincoln, and Master of Christ's College.
21. The Lady of Archibald Hamilton, Esq., 1777, painted the size of life, half-length. She was Miss Rebecca, second daughter of Governor Dinwiddie.
22. The brother of Archibald Hamilton, Esq., lost at sea.
23. William Greaves, of Tulborn, 1778, Commissary of the University.
24. Another of Commissary Greaves, 1778.
25. Miss Barnardiston, daughter of the Master of Bene't College, John Barnardiston, D.D., Principal Librarian.
26. Mrs. Richards, Lady of, 1778.
27. John Richards, Esq., of Hambleton, Hants, 1778.
28. Mr. Bridgeman, Fellow Commoner of Trinity College, 1777, eldest son of Sir Henry Bridgeman, Bart., whose untimely death was much lamented. I also drew his two brothers and two sisters.
29. Mr. Ford, Fellow Commoner, of St. John's College, Cambridge, 1777.
30. Another of Mr. Ford, 1777.

SECOND SERIES.

VOLUME THE SECOND.

1. George John Spencer, Viscount Althorp, at Trinity College, 1777, only son of Earl Spencer. I painted two of this.
2. Mr. Kynneston, the elder, at College, 1777, from Shropshire. "Sir John Kynaston Powell."
3. Mr. Kynneston, the younger brother, at College, 1777, from Shrewsbury, Shropshire. "Sir John Kynaston."
4. George Wolffe, Esq., the great Danish merchant and Consul, 1777; a most excellent man.
5. Miss Elizabeth Wolffe, his eldest daughter.
6. Another of Miss Elizabeth Wolffe, 1778.
7. The youngest daughter, Matilda, 1778, of George Wolffe, Esq.
8. Jens Wolffe, his only son, 1778.
9. Ernst Wolffe, the brother of George, 1778. A most amiable man.
10. Captain Anker, a Dane, 1778, in a public capacity in England.
11. Mr. Smith, a Dane, at School in England, 1777.
12. The two Miss Comparts, 1777, of St. Neots, Huntingdonshire.
13. Benjamin West, Esq., 1777; b. in America, 1738, d. 1820; the great historical Painter, my most beloved teacher.
14. Another of Mr. West, 1777.
15. Another of Mr. West, 1777.
16. Richard Cooper, Esq., Engraver, 1777, just before his clandestine marriage.
17. George Gorham, Esq., 1777, Merchant, at St. Neots, Huntingdonshire.
18. Mr. Wright, at Emmanuel College, 1777.
19. The Rev. Henry Hubbard, B.D., Fellow of Emmanuel College, and Registrar of the University, 1777, of great note; painted the size of life, for John Mortlock, Esq.
20. Mr. Lovett, at Trinity College, 1775, S.T.P., 1806. He was glad to be in the Church that he might have the talk to himself, at least one day in the week.
21. The Rev. Peter Stephen Goddard, D.D., the Master of Clare Hall, 1777, painted large as life, for John Mortlock, Esq.
22. Alderman Reynolds, of Norwich, 1777.
23. Mrs. Reynolds, his wife, 1777.
24. Miss Frost, of Norwich, 1778, the intended of the Rev. Mr. Adkin.
25. Old Mrs. Gray, of Norwich, 1778.
26. The two daughters of Mr. Rigby, of Norwich, 1778, the celebrated Surgeon.
27. Lady Northampton, 1779, second wife of Spencer, 8th Earl of Northampton, for Gregory Way, Esq., whose niece he married.
28. Gregory Way, Esq., and his Lady, 1778, of Spencer Farm, Essex; she was Miss Paxton.
29. Mr. Le Maitre, one of the three Judges appointed going out to India, 1778; painted large as life, and small.
30. Mr. Wheeler, Fellow Commoner of Trinity College, 1778.

SECOND SERIES.

VOLUME THE THIRD.

1. Richard Farmer, D.D., 1788. Head of Emanuel College, Cambridge, of great note.
2. Mr. Tyoroton, of Trinity College, Cambridge, 1778. Of the Rutland family.
3. Mr. Mantle, of Bene't College, Cambridge, 1778.
4. Miss Gooch, 1778. Daughter of Dr. Gooch, etc., of Ely Cathedral.
5. Andrew Robinson Stoney Bowes, Esq., 1781. Painted a family picture of himself. Lady Strathmore and her three sons and two daughters by the late Earl, and one daughter by himself, 1781.
6. The Countess of Strathmore, her son, Earl Strathmore, the Hon. George Bowes, Lady Anna Maria Bowes.
7. Lady Mary Bowes; another of Lady Anna Maria, the Hon. Thomas Bowes, and the little girl by her present husband, 1786.
8. The Rev. Mr. Adkins, of Norwich, at Bene't College.
9. The Rev. Mr. Wakefield, of Richmond, 1778, on a visit to his brother, Gilbert Wakefield, at Cambridge.
10. Mrs. Wakefield, his lady, 1778.
11. Another of Mrs. Wakefield, 1778.
12. Gilbert Wakefield, of Jesus College, Cambridge, 1778.
13. Master Banks, 1778.
14. Mr. Curtis, at St. John's College, Cambridge, 1778; B.A. 1799.

SECOND SERIES. VOLUME THE THIRD—*continued.*

15. Jacob Mountain, of Caius College, Cambridge, 1778. Was soon afterwards Bishop of Quebec, and truly a man in every sense of the word.
16. Mr. Mountain, 1778. His brothers went to America with him.
17. Miss Mountain, 1778. His sister.
18. Miss Mountain, 1778. The younger sister.
19. A Lady Unknown, 1778. For Jacob Mountain.
20. Miss Bakewell, 1778. For G. J. G.
21. Old Mr. Wale, of Shelford, near Cambridge, 1778. Had been a Russian merchant.
22. Miss Wale, 1778. His daughter, the favourite of Mr. Brundish.
23. Miss Mary Wale, 1778. The younger daughter, fair and lovely.
24. Another of Miss Mary Wale, 1778.
25. The Rev. Mr. Richards, of Longbreddy, Dorsetshire, 1788. Had the finest manor for game in England.
26. Mrs. Richards, his lady, 1778. Was the celebrated daughter of Dr. Moisey, of Bath.
27. Another of Mrs. Richards.
28. Mr. Brown, of Frampton, Dorsetshire, 1778, on a visit at Longbreddy House.
29. Miss Ives, of Norwich, 1778. Fair and lovely, for Jer. Ives, Esq. A half-length on panel.
30. Another of Miss Ives, 1778.

SECOND SERIES.

VOLUME THE FOURTH.

1. Mr. Lowther, at Trinity College, Cambridge, 1778. He became Sir William Lowther, Bart., Lord Lowther, and Earl of Lonsdale.
2. Mr. Craddock, of Emmanuel College, Cambridge, 1778.
3. Mr. Farhill, of Bene't College, Cambridge, 1779.
4. Mrs. Pervis, 1778, on a visit at the Rev. Mr. Doily's.
5. Mrs. Doily, 1778, of ———, near Cambridge.
6. A lady unkown, 1778, for Frank Fane, Esq., of ———, Dorsetshire.
7. Mr. Trilogue, at Queen's College, Cambridge, 1778.
8. Mr. Heighton, at Caius College, Cambridge, 1779.
9. Mr. Gillum, of ———, Cambridgeshire, 1778.
10. Mr. Roberson, Dissenting Minister at Cambridge, 1778. A writer of great ability—from my portrait many prints were made for his works.
11. Mrs. Colvill, of ———, near Cambridge, 1778, the friend of Mr. Roberson.
12. Miss Colvill, her daughter, 1778. Her face had been sadly cut by glass in the overturn of their chariot.
13. Master Rupert Green, 1778.
14. Mrs. Butler, 1778, for Sir Lambert Blackwell, Sprowston Hall, Norfolk; painted this a half-length on panel.
15. Mrs. Wheatley, 1778.
16. Miss Elizabeth Flood, of Exeter, 1778, second daughter of the alderman.
17. Old Mrs. Downman, 1778.
18. Old Mr. Downman, of Alphington Cot, near Exeter, the father of Dr. Hugh Downman, 1778.
19. Another of old Mrs. Downman, 1778.
20. Doctor Hugh Downman, of Exeter, 1778.
21. Mrs. Downman, his lady, 1778; she was cousin to Lord Courtenay.
22. Old Mr. Nation, of Exeter, 1780, merchant.
23. Old Mrs. Nation, his wife, 1780.
24. Young Mr. Nation, his son, 1780.
25. Miss Fell, 1778.
26. Mr. Webber, 1779, merchant at Exeter.
27. Montague Parker, Esq., of Whiteway, Devon, 1779.
28. Mrs. Montague Parker, his lady, 1779; was Miss Ourey.
29. Mr. Francis, of Cambridge, 1779, partner to John Mortlock, Esq., banker, etc.
30. Captain Crook, R.N., at Exeter, 1779.

SECOND SERIES.

VOLUME THE FIFTH.

1. Counsellor White, of Exeter, 1779, a most excellent man.
2. Mr. Kennaway, of Exeter, 1779.
3. Miss Peggy Wale, of Cambridge, 1778, a Beauty, who Mr. Tyson, of Bene't College, married.
4. Master Thackeray, 1779, son of the Apothecary, at Cambridge.
5. Miss Thackeray, his daughter, 1778.
6. Miss Charlotte Seracold, 1779, of Cherry Hinton, near Cambridge, for ——— Lombe, Esq.

SECOND SERIES. VOLUME THE FIFTH—*continued.*

7. Sir Jacob Wolff, of ———, near Exeter, 1780, painted on panel, with his Lady and four children, of Silesian origin.
8. Lady Wolff, 1780.
9. The four children.
10. Captain Peyton, R.N., 1779, of Exeter.
11. Masters Benjamin, of Stansted, and Lewis Way, of Denham, 1779, the two eldest sons of Benjamin Way, Esq., of Denham House, Buckinghamshire.
12. Master William Way and his sister, 1779, the third son and eldest daughter of Benjamin Way, Esq.
13. Mrs. Harvey, 1779, Lady of Doctor Harvey, of Exeter.
14. Another of Mrs. Harvey, 1779.
15. Mrs. Hawtrey, of Exeter, 1779, Lady of the Counsellor.
16. Mrs. Robert Cook, 1779, of ———, near Exeter.
17. Miss Thomas, at Exeter, 1779, sister to Mrs. Roberts, the Counsellor's Lady.
18. Mrs. Stoodley, of Exeter, 1781.
19. Mr. Henry Lee, of Exeter, 1779, Solicitor.
20. Mrs. Lee, his Lady, and child, 1780.
21. Dr. Oakes, of Exeter, 1780.
22. The Lady of Sir John Poole, of Shute, Devon, 1780; was Miss Templer, now De la Pole.
23. Another of Lady Poole.
24. ——— Mitchell, Esq., of ———, near Exeter.
25. Mrs. Mitchell, his Lady, 1780. She was of the Molesworth family.
26. Master Mitchell, his son, 1780.
27. Charles James Fox, Esq., M.P., 1778, painted for the beautiful Mrs. Crewe.
28. Colonel Thomas James, of the R.A., sent out to America under Lord Howe.
29. Doctor Bentley, great in criticism, done from the whole length, by Sir James Thornhill, in Trinity College Hall, Cambridge, 1777.
30. Sir Isaac Newton, done from the whole length, by Sir James Thornhill, in Trinity College Hall, Cambridge, 1777.

THIRD SERIES.

VOLUME THE FIRST.

1. Mr. Tyghe, from Ireland, 1790, half length, a group, with his daughter.
2. Miss and Master Cazelet, 1791, a group.
3. The Aunt to Miss and Master Cazelet, 1791.
4. Sir William Twysden, Bart., and his Lady, 1786, whole length, a group. She was the youngest Miss Winch.
5. Mr. Calvert, 1792, a group half length, with his lady and child.
6. Two of Mrs. Calvert for the group, 1792.
7. Miss Currie, 1796, Mr. William Currie, her brother.
8. Two of Lady Susan Carpenter, 1792, afterwards Marchioness of Waterford. Her brother, John George Viscount Callingford, died 1789, children of Earl Tyrconnel.
9. The Honorable Colonel Clements, from Ireland, 1791, Master and Miss Clements, his children, 1791, a group. His Lady ill at Knightsbridge.
10. Miss Sarah Horsington, 1793.
11. Mrs. Philips, 1796.
12. Honorable Miss Caroline Courtenay, 1801, for old Mr. Taylor, of Denbury, afterwards Lady Caroline Morland.
13. Mrs. Currie, 1791.
14. Honorable Captain Legge, R.N., 1802, son of the Earl of Dartmouth.
15. The Honorable and Reverend Mr. Legge, his brother, 1802.
16. The Honorable Mr. Henry Legge, of Lincoln's Inn, 1802, another brother.
17. Master Webb, from Uxbridge, 1798.
18. Mrs Beauville and her son, 1798, half length, a group for the Earl of Tyrconnel.
19. Mrs. Foxall, 1799.
20. Mrs. Selby, of Alnwick, Northumberland, 1790, whole length, a group with her husband.
21. Two children of Montagu Burgoyne, Esq., M.P., a group, 1794.
22. Three children of Richard Chambers, Esq., 1790, a group. He was Banker at Newcastle-on-Tyne.
23. Mrs. Lushington, a whole length, 1784. Her husband was soon after knighted Sir William.
24. Miss Tufnel, 1797.
25. Mrs. Poore, 1801, done the day after she was so sadly killed.
26. Mrs. Sewel, a whole length, 1781, sister to Mr. Lewes, of the War Office.
27. Two of Lady Mildmay, a half length, 1793.
28. Two of Mrs. George Ricketts, a half length, 1793, sister to Lady Mildmay.
29. George Ricketts, Esq., at ——— College, Cambridge, 1778; Mrs. George Ricketts, another, 1793.
30. Mrs. Mountain, a group with her husband, 1784, who was soon after first Bishop of Quebec.

THIRD SERIES.

VOLUME THE SECOND.

1. Mr. Braddyll, of Lancashire, 1785, whole length.
2. John Drummond, Esq., banker, 1787.
3. The Nephew and Lady of John Drummond, 1787, they were in a group.
4. Counsellor Minshull, 1796.
5. Mr. Keeble, from India, 1798.
6. Another of Mr. Keeble.
7. Mrs. Saunders, of Southend, 1798, sister to Mr. Keeble.
8. Mr. Ray and his daughter, 1796.
9. Second Miss Ray and Master Ray, three children in a group.
10. Miss Richards, 1790, of Longbreddy House, Dorsetshire.
11. Mr. Salmond, 1795.
12. Miss Wynch, 1789, daughter of Captain Wynch, from India, a half-length, with Zephyr, Mrs. Barbauld's idea.
13. Thomas Daniel, Esq., A.R,A., 1799, in a group, with his nephew, William Daniel, great travellers in India.
14. William Daniel, 1799, for the group in the St. Pancras Volunteers, in my Company.
15. Mrs. Dewar, 1789, a whole-length.
16. The three sons of Jeremiah Dyson, Esq., 1787, in a group.
17. Mrs. Graham Clarke, 1801.
18. Another of Mrs. Graham Clarke, 1801.
19. The lady of Sir Godfrey Webster, 1791, divorced and became Lady Holland, wife of Henry Richard, 3rd Lord Holland, ob. 1845.
20. Miss Adeane, 1784, a whole-length, just married to the Rev. Mr. Law, successively Bishop of Chester and Bath and Wells.
21. Mr. Middleton, of Stockeld Park, Yorkshire, 1792. His son, Master Middleton, for the group, 1792.
22. Two more children of Mr. Middleton, 1792, with their brother in a group.
23. Mrs. Middleton, of Stockeld Park, 1792, she was Miss Grace.
24. Mr. William James Merchant, 1797.
25. Mrs. Downman, 1794, lady of Dr. Hugh Downman, Exon.
26. Mrs. Young, 1780, of the Drew family, Devon.
27. Mrs. Seaforth, 1787; Mrs. Smith, 1787.
28. Lady Haggerston and her daughter (afterwards wife of Sir Thomas Stanley, Bart., of Hooton), 1783, a group half-length.
29. The younger Miss Lushington, 1798, a group with her sister.
30. The elder Miss Lushington, 1798, for the group, of Porland Place.
31. The Daughter of Sir James Liddle, 1783, a half-length. Master Robert Chambers, 1790, in a group with his sister and younger brother Charles; sent to their father, Sir Robert Chambers, Judge, in India.
32. Mr. Croker, 1789, a whole-length, Ward of Mr. Lock, of Norbury Park. Mrs. Ellis, 1792, a whole-length, daughter of Sir Peter Parker, Ad., R.N.
33. Captain Dobson, 1783. Old Mrs. Pearce, of Lothbury, 1800, of Grecian origin, mother of J. Pearce, M.P. for Devizes.
34. Lady Georgiana Buckley, daughter of Earl of Delawarr, 1784, the Duchess of Hamilton, 1784, a group half-length, with Lady Percy, her sister, nèes Burrell. The Duchess re-married Marquess of Exeter.
35. Miss Palmer, afterwards Marchioness of Thomond, niece of Sir Joshua Reynolds, 1783, a half-length. Miss Ellis, 1794.

THIRD SERIES.

VOLUME THE THIRD.

1. Mrs. Bulteel, of Lynham House, Devon, 1796, lady of John Bulteel, Esq.
2. Miss Bulteel, 1796, her daughter, in a group with her brother.
3. Master Bulteel, 1796. For the group.
4. Miss Harris, of Plymouth, 1796. The banker's daughter. Niece of Mr. Bulteel, of Lynham House.
5. William Dundas, Esq., 1783. A whole-length.
6. The daughter of Bransby Cooper, Esq., from Norfolk, 1786.
7. Lady Elizabeth Lambert, 1788, as Una in Spenser's "Fairy Queen.' Sister to Lord Cavan; born 1784; married 1st, Captain Woodgate; 2nd, Captain Harvey.
8. Lord Kilcourcy, 1785. First son of the Earl of Cavan; outline, the day after his death.

THIRD SERIES. VOLUME THE THIRD—*continued.*

9. The three daughters of the Earl of Cavan, 1788, in a group.
10. The lady of Lieutenant Clark, R.N., 1780.
11. Counsellor James White, of Exeter, 1796.
12. Mrs. Abbott, his niece-in-law.
13. Mr. Dine, 1779, Vicar-Choral of St. Paul's.
14. Mrs. Dyne.
15. Mrs. Wright, 1777. The famous Wax-woman and Republican, from America. Another of Mrs. Wright.
16. Miss Cruikshanks, 1790. Second daughter of the celebrated surgeon.
17. Mr. Reid, from Dublin, 1801. For his son, Ralph Reid, Esq.
18. Mrs. Hardinge, 1789. A half-length.
19. Miss Hill, 1796.
20. Mrs. Poynts Ricketts, 1793.
21. Sir George Armitage, 1795. A whole-length. He had married the beautiful daughter of Sir Harbord Harbord, Bart., whom I had also drawn.
22. The Hon. Mrs. Petre, 1793. A half-length.
23. The two children of Sir George Cornwall, 1790, in a group, with a shell. The girl became Mrs. Frankland Lewis, mother of Right Hon. Sir G. C. Lewis.
24. The three children of Edmund Pleydell, Esq., of Milbourne, Dorsetshire, 1790, in a group.
25. Master Monson, 1799. A whole-length. Son of the Hon. Mr. Monson, in the East India Service.
26. Mrs. Ford, 1785. A whole-length.
27. Mrs. Pearson and sister, 1787. For the group.
28. Mr. Pearson and child, 1787. All in the group.
29. Mr. King, 1785, the actor, as Sir Peter Teazle, whole-length; with Miss Farren as Lady Teazle, for Lord Derby (afterwards Countess of Derby). Mr. Cust, King's Counsel, 1788, a whole-length.
30. Lady Roger Twisden, 1784. A half-length, with her daughter, Mrs. Massingbird, 1783, a half-length.
31. Lady Lewisham, 1785. She was Lady Francis Finch, and became Countess of Dartmouth.
32. Baroness Willoughby d'Eresby, 1786, lady of Sir Peter Burrell, Bart. A whole-length, for her mother, the Duchess of Ancaster.
33. Colonel Hunter, of Bath, 1790.
34. Master Henry Wesley, 1796, brother to Lord Mornington, afterwards Lord Cowley.
35. The son and daughter of Keane Osborne, Esq. Sent to Jamaica to him, a group, whole-length.
36. The Hon. Mrs. Damer, when modelling, 1788.

THIRD SERIES.

VOLUME THE FOURTH.

1. Mr. Farhill, 1778, of Bene't College, Cambridge; Mr. Mantle, 1778, of Bene't College, Cambridge.
2. Miss Duntz, 1776, of St. Neots, Huntingdonshire. Another of Miss Duntz, she was a relation of the Duke of Manchester.
3. Mr. Stileman, 1777, of ——— College, Cambridge; Mr. Barnard, 1777, of ——— College, Cambridge; a friend of Lord Althorp's.
4. Mr. Burslam, 1778, of St. John's College, Cambridge; a great skater; Mr. Grattan, 1778, of Trinity College, Cambridge, Tutor to Governor Holdsworth.
5. Miss Wale, 1778, a favourite of Mr. Brundish, of Caius College; Miss Mary Wale, 1778, of Shelford, near Cambridge.
6. Mr. Hickford, 1777, of ——— College, Cambridge, Mr. Buxton, 1777, of ——— College, Cambridge.
7. Mrs. Colville, 1778, of ———, near Cambridge, Miss Colville, 1778.
8. Another of Mrs. Colville, 1778; Mrs. Richards, of Longbreddy House, Dorsetshire, 1778.
9. Miss Mary Kentish, 1779, of ———, near Cambridge. Another of Miss Mary Kentish, 1779, sister to Mrs. Mountain, the Bishop of Quebec's Lady.
10. Three of George Wolffe, 1773; the Danish Merchant and Consul.
11. Mr. Wroughton, the Actor, 1777; Mr. Aiken, the Actor, 1777; Mr. Lewis, the Actor, 1777; Mr. Reinhold, the Bass Singer and Actor, 1777.
12. Mr. Hill, the Actor, 1777; Mr. Lione, the celebrated Jew Singer, 1777; Mrs. Hartley, 1777, an admired Actress.
13. Another of Mrs. Hartley. The preceding six studies of actors were made for my design from Mason's Play of Caractacus, but which I had not time to make a picture of as I intended. It was acted at Covent Garden Theatre with applause.
14. The Honourable Colonel Trevor, 1780, of the Sussex Militia, at Exeter. The Duke of Richmond, Commander.
15. The Rev. Mr. Toogood, of Exeter, 1779. Outline, called the Western Apostle.

THIRD SERIES. VOLUME THE FOURTH—*continued.*

16. John Parker, Esq., of Saltram, M.P., for Devon, 1780; in 1784 was created first Lord Borringdon.
17. Colonel Henry Phipps, 1781. Outline; on the death of his brother became second Lord Mulgrave.
18. The Lady of Thomas Lord Foley, 1780; she was fourth daughter of the Earl of Harrington.
19. General Harcourt, for a whole length 1779; by the death of his brother he became Lord Harcourt. A monument to him in St. George's, Windsor. He was succeeded in his Estates by Vernon Harcourt, Archbishop of York.
20. Mrs. Billington, 1786. Outline, two; a most celebrated singer.
21. The Lady of Captain Charles Hamilton, R.N., 1779; she was Miss Prosser; played and sung finely.
22. The Rev. Dr. Woodcock, of Bath, 1790, for his son-in-law, Dr. Munro.
23. Fox Lane, Esq., 1781, of Bramham Hall, Yorkshire.
24. Mr. Brundish and Mr. Mountain, two friends, of Caius College, Cambridge, 1778; the latter soon after was Bishop of Quebec.
25. The daughter of Newton Fellowes, Esq., in a group with her brother, for the Dowager Lady Portsmouth, their grandmamma, 1798, afterwards Lady Henrietta Chichester Nagle.
26. The Son of Newton Fellowes, Esq., for the group, 1798.
27. Colonel John Hunter, at Clifton, 1776, owner of Little England in Virginia.

FOURTH SERIES.

VOLUME THE FIRST.

1. Hugh, Lord Percy, 1811, eldest son of the Duke of Northumberland, s. 1817, K.G., d.s.p. 1847. At this time he commanded a regiment of his own raising of 700 men, with artillery, etc., and kept them all at his own expense during the war. I drew three portraits of this, and a half-length figure in uniform.
2. Colonel David Smith, of Alnwick, 1811, principal steward to the Duke of Northumberland.
3. Mr. Robinson, 1811, a great farmer, near Alnwick.
4. The Hon. Mrs. Lamb, 1810; a half-length for the Duchess of Devonshire.
5. Dr. Thomas Burgess, Bishop of St. David's, 1817, a celebrated character and author.
6. Lewis Way, Esq., of Stanstead Park, 1815, the great converter of the Jews to Christianity.
7. Another of (now) the Rev. Lewis Way, of Stanstead Park, 1817.
8. The Lady of the Rev. Lewis Way, of Stanstead Park, 1817, she was Miss —— Drew, of Devonshire.
9. Miss Drusilla Way, 1817, his eldest daughter, for the group of his four children.
10. Master Albert Way, 1817, his eldest son, founder of the Archæological Institute.
11. Miss Anna Mary Way, 1817, Mrs. Ayshford Wise.
12. Miss Olivia Way, 1817, Mrs. Kennaway.
13. The Rev. William Way, of Glympston Park, 1817. He played at backgammon from Wednesday morning till Saturday night.
14. Benjamin Way, Esq., of Denham House, Bucks, 1819, the elder brother of Lewis and William, etc.; also drew his lady and daughters, and Miss West.
15. Mrs. Way, of Glympston Park, Oxfordshire, 1817, lady of the Rev. William Way.
16. The widow, Mrs. Nicholson, sen., of Bishopwearmouth, 1811.
17. Another of Mrs. Nicholson, 1811.
18. Robert Nicholson, Esq., of the Green, Bishopwearmouth, Sunderland, 1812. His father and himself married two sisters.
19. His Lady, Mrs. Robert Nicholson, jun., 1812.
20. Miss Nicholson, 1812, sister to Robert Nicholson, Esq., jun.
21. Graham Clarke, Esq., of Fenham House and West India, 1811, merchant at Newcastle-upon-Tyne.
22. His son, James Graham Clarke, 1811. I also drew his mother and two beautiful sisters.
23. The Rev. Mr. Copplestone, 1810, Poetry Professor at Oxford, Bishop of Llandaff, and Dean of St. Paul's.
24. The Rev. Dr. Cole, 1810, Master of Exeter College, and Vice-Chancellor of Oxford. I drew four portraits of this.
25. Mr. Randles, 1807, the celebrated blind harper, and organist of Wrexham, in a group with his daughter.
26. Miss Elizabeth Randles, 1807, the extraordinary musical child, for the group, whole length.

FOURTH SERIES. VOLUME THE FIRST—*continued.*

27. William Bowles, Esq., of West Malling, Kent, 1810.
28. Mrs. Rouen, 1809, late Miss Martha Spong, of Mill Hall.
29. Daniel Clutterbuck, Esq., 1811.
30. John Scudamore, Esq., 1811, solicitor. [Married Charlotte Downman, niece of the artist.]

FOURTH SERIES.

VOLUME THE SECOND.

1. Lady Elizabeth Smyth, 1814. Cousin and wife of John Henry Smyth, Esq., M.P., of Heath Hall, near Wakefield, Yorkshire, and daughter of the Duke of Grafton.
2. Benjamin Heywood, Esq., of Stanley Hall, near Wakefield, 1814.
3. His daughter, Miss Heywood, 1814.
4. Mrs. Jones, 1814. Was another daughter of Benjamin Heywood, Esq., and lady of a banker at Liverpool.
5. A lady, not named, 1815. For Captain Heywood, son of Benjamin Heywood.
6. Daniel Gaskill, Esq., M.P., of Lupset House, near Wakefield, 1815. A great Radical; uncle of the Conservative M.P. for Wenlock.
7. His lady, Mrs. Gaskill, 1815. Another daughter of Benjamin Heywood.
8. The lady of Counsellor John Heywood, of Wakefield, 1815, brother to Benjamin Heywood, Esq.
9. The Rev. Thomas Jarvis, 1814, of Leeds. A distinguished author.
10. Mrs. Larking, of Clare House, East Malling, Kent, 1806. A lady of John Larking, Esq., and sister to Sir Charles Styles, Bart. In a group with her eight children.
11. Master Lambert Larking, 1806. For the group.
12. Miss Emily Larking, 1806. Ditto. [Mrs. Green.]
13. Miss Fanny Larking, 1806. Ditto, in a fantastic dress. [Mrs. Lathom.]
14. Miss Camilla Larking, 1806. Ditto, not very well. [Mrs. Briggs.]
15. Miss Isabella Larking, 1806. Ditto. [Mrs. Aretas Akers-Douglas.]
16. Miss Caroline Larking, 1806. Ditto. [Mrs. Waller.]
17. Master John Larking, 1806. Ditto.
18. The infant Charles Larking, 1806.
19. The sketch for the Larking family group and dog.
20. Master William Edward Surtees, 1814. Related to the Lord Chancellor Eldon, only child of the beautiful young widow, who was Miss Farrand.
21. Mr. Cooke, 1815.
22. Mrs. Cooke, 1815. Of great musical abilities.
23. Mrs. Pearse, of Lothbury, 1815.
24. Tod Naylor, Esq., 1815. Manufacturer and merchant at Wakefield.
25. His lady, Mrs. Tod Naylor, 1814.
26. Mr. Turner, 1815, Merchant from Exeter, at Tod Naylor's, Esq.
27. Old Mr. Ridsdale, of Wakefield, 1815.
28. Mrs. Meller, of Rotherham, 1815.
29. Miss Beal, 1815. Though deaf and dumb, was very clever.
30. Miss ———, 1816. A study for my picture of Peace.

FOURTH SERIES.

VOLUME THE THIRD.

1. General Sir George Nugent, 1806, Commanding the Western District, and soon after appointed Commander-in-Chief in India. Whole-length in a group, with his lady, two children, and their nurse.
2. Lady Nugent, 1806. For the group. She sometimes wore very light hair as well as dark. This was after introduced as a picture in the group.
3. Another of Lady Nugent, 1806. For the group.
4. Master Nugent, 1806. For the group.
5. Miss Nugent, 1806. For the group.
6. General Sir George Nugent's infant son, 1807. Drawn after death, as an angel asleep in the Church.
7. General Sir George Nugent's nurserymaid, 1806. For the group.
8. Mrs. Robinson, 1806. A sister of Lady Nugent.
9. Lady Neale, 1806. For a whole-length.
10. Lady of Sir Harry Burrard-Neale, R.N.
11. Admiral Sir Samuel Hood, 1806.

FOURTH SERIES. VOLUME THE THIRD—*continued.*

11B. The Lady of Sir Samuel Hood, 1806. Mary, daughter of Lord Seaforth, afterwards married to the Right Hon. James Stewart, Governor of Ceylon, who assumed her name of Mackenzie.

12. The Lady of Colonel Braddyll, of Lancashire, 1805. In a group with her three daughters, to be sent abroad to another daughter.

13. Miss Braddyll, 1805. For the group.

14. Miss Charlotte Braddyll, 1805. For the group.

15. Miss — Braddyll, 1805, the youngest daughter. For the group.

16. The Lady of Colonel Hall, 1806. For a whole-length. She was second daughter of Mr. Chappell.

17. Old Mr. Woolcombe, of Plymouth, 1806, father of Doctor and Henry Woolcombe, solicitor. When the picture was sent home it made one daughter laugh and the other cry.

18. Miss Moreshed, of Widdy, near Plymouth, 1805.

> "A fairy dancing on the green
> You here may fancy truly seen;
> In sportive innocence and smiling gay,
> Was here and there in constant play."

19. Matthew Louis, Esq., 1505, from the East Indies. Brother to Admiral Sir Thomas Louis.

20. The Lady of Matthew Louis, Esq., 1805. Born in India. Daughter of General Stuart.

21. The Lady of Captain Elphinstone, R.N,, 1806. In a group with her two daughters.

22. The Two Daughters of Captain Elphinstone, 1806. For the group.

23. Mrs. Trevelyan, 1806, in a knee-length group, with her sister, Miss Beckworth.

24. Miss Beckworth, 1806. For the group.

25. The Lady of Captain King, R.N., 1806, in a group with her child. She was daughter to Sir John Duckworth.

26. The Child of Mrs. King, 1806. For the group.

27. The Lady of the Rev. Mr. Rice, 1806. Was Miss Elizabeth Holmes, of Westcombe Park, Kent.

28. The Rev. Dr. Grant, of London Street, Fitzroy Square, 1803. A literary character of note; he had lost an eye, for which I have heard him abuse John Hunter.

29. Miss Mary Minns, 1803. Eldest daughter of Mrs. Cooper, by her first husband, and niece to Mr. Mistear.

30. Clara, the first child of Colonel Trant, 1804. He was afterwards Governor of Oporto; her mother was Miss Sarah Horsington. [Married Mr. Branstone, afterwards Dean of Windsor.]

31. The Rev. Mr. Luce, of ———, near Plymouth, 1805. For his niece, Mrs. Collings.

32. The Lady of Captain Collings, of ———, near Plymouth, 1805. She was Miss Trelawney, and niece to the Rev. Mr. Collings.

33. The Emperor of Russia and his sister, the Duchess of Oldenburg. Drawn at Oxford, the 14th and 15th of June, 1814.

FOURTH SERIES.

VOLUME THE FOURTH.

1. Robert Southey, Esq., 1812. A most celebrated writer and Poet Laureate.

2. The Earl of Darlington, 1812. William Harry Vane, Viscount and Baron Barnard, at Langdon Grange, near his Seat of Raby Castle; Marquess of Cleveland, 1827; Duke, 1833; K.G.; died 1842.

3. Outline, Mrs. Russel, of Langdon Grange, near Raby Castle, 1812. Soon afterwards married to the Earl of Darlington.

4. Outline, Mr. Scarth, of Standrop, 1812. Chief steward to the Earl of Darlington.

5. W. Beckwith, Esq., of ———, near Durham.

6. Henry Witham, Esq., of Cliffe and Durham, 1812.

7. Another of Henry Witham, Esq., 1812.

8. The Lady of Henry Witham, Esq., 1812.

9. Miss Lucy Downman, 1812, daughter of Colonel Thomas Downman, R.A. [Married Cecil Tylden. Colonel Tylden was nephew of the artist.]

10. Miss Richmall Mangnall, of Crofton Hall, 1814. An excellent woman and authoress.

11. Another of Miss Richmall Mangnall, of Crofton Hall, 1814.

12. Miss Fayrer, 1814. Dear friend of Miss Richmall Mangnall.

13. Henry Peterson, Esq., jun., 1814. Merchant and manufacturer, Wakefield.

14. His Lady, Mrs. H. Peterson, 1814, daughter of Sir Thomas Turton, Bart., M.P.

15. The Lady of Thomas Hooper, Esq., of Durham, 1812.

16. Mr. Ebdon, architect, of Durham, 1812.

17. Mrs. Tyrell, 1812.

18. The Mother of John Wright, Esq., of Sunderland, 1812. After she was dead, by his urgent desire.

19. —— Dun, Esq., of ———, near Newcastle-on-Tyne, 1812.

FOURTH SERIES. VOLUME THE FOURTH—*continued.*

20. Two of the Lady of Mr. Waldie, 1812. Quaker and merchant, at Newcastle-on-Tyne.
21. Joe Lambe, Esq., 1812. Merchant of Newcastle-on-Tyne.
22. The Lady of Warren Lambe, Esq., 1812. Merchant, Newcastle-on-Tyne.
23. Mrs. Parker, of Lower Elswick, Newcastle-on-Tyne, 1812.
24. The youngest child of Mrs. Parker, 1812. In a group with her mother.
25. Count Borolaskie, 1812. The Polish Dwarf, and J. C. D., both supposed sitting. He was 3ft. 3in. high, and weighed 3st. 3lb.
26. Stephen Kemble, the Actor, 1812. An excellent Sir John Falstaff without stuffing.
27. Thomas Maude, Esq., 1812. Banker, Newcastle-on-Tyne.
28. Miss Irwin, of Long Town, at Newcastle-on-Tyne School, 1812.
29. The Lady of Major Pigot, of the Bucks Militia, 1805. For a knee length. She was of Ireland.
30. The daughter of General Stanwix, 1804. For a whole length, with a dog.
31. Her brother, Master Stanwix, 1804. For Mrs. Henry.
32. Mrs. Smith, of West Malling, Kent, 1805. Early a widow with a family, which she well managed.
38. J. Downman, Limner, the Author, 1813.

FOURTH SERIES.

VOLUME THE FIFTH.

1. Horatio Nelson, 1802. Admiral Lord Nelson of the Nile.
2. Lord Barham, 1809. Was Sir Charles Middleton, of Barham Court and Teston, Kent.
3. Robert Baxter, Esq., of the Dee Villa, Chester, 1816.
4. The Lady of Robert Baxter, Esq., 1816.
5. Mr. George Cuett, of Chester, 1817.
6. Mrs. George Cuett, 1817.
7. Thomas Harrison, Esq., 1815, architect, of Chester.
8. Francis Maude, Esq., 1815. Eminent Counsellor of Wakefield.
9. The Lady of Francis Maude, Esq., 1815.
10. Walter Vavasour, Esq., of Heath, near Wakefield, 1814.
11. Mr. Lee, 1814, Solicitor, of Wakefield.
12. Mrs. Wolffe, of Sherwood Lodge, Battersea, 1803. Lady of Jens Wolffe, Esq., Danish Consul.
13. General Campbell, 1803.
14. Miss Campbell, his daughter, 1803.
15. Another of Miss Campbell.
16. Two of the Lady of General Hay, Commander of Maidstone Barracks, 1805.
17. Miss Mordaunt, 1803. Her Rev. father said no one could take her portrait, but was delighted to confess himself mistaken.
18. Miss Delaval, 1803, daughter to Colonel Francis Delaval.
19. The Lady of the Rev. Richard Ward, of Yalding, 1804. [*Neé* Sarah Ramsay.]
20. The Rev. Mr. Hill, aged 94, 1803. Vicar of East Malling, Kent, great part of a century. He went nine miles to see an antiquity and set off in a gallop.
21. The Hon. Captain Arthur Kaye Legge, R.N., 1803. Brother to G., Earl of Dartmouth, K.G.
22. Mrs. Ward and child, 1804.
23. The Lady of J. D'Israeli, Esq., 1804. Mother of the Right Hon. Benjamin D'Israeli, the universal and admirable writer.
24. The younger Miss Stuart, of Albemarle Street, 1804. A knee-length.
25. George Carpenter, Earl of Tyrconnel, Viscount Carlingford and Baron Carpenter, 1802.
26. Mrs. Thompson, 1802. A group with her child, for Earl Tyrconnel.
27. Mrs. Thompson's child, 1802. For the group.
28. Master George Taylor, 1803. For Earl Tyrconnel.
29. The Determined Widow, Mrs. Croad, 1806. A whole length group, with her only daughter.
30. Another of Mrs. Croad, 1806.
31. The daughter of Mrs. Croad, 1806. For the group.
32. Mrs. Colonel Hall, of Plymouth Dock, 1806.
33. Mrs. Chappell, 1806. Mother to Mrs. Croad and Mrs. Hall.

FOURTH SERIES.

Volume the Sixth.

1. John, 2nd Lord Boringdon, of Saltram, Devon, 1805. A whole length.
2. Mr. Cruikshank, 1797, the eminent surgeon, of Leicester Square, London.
3. Mr. Francis Towne, of Exeter, 1795. Landscape painter.
4. Columbine, 1807.
5. Miss Cooper, 1809. Afterwards Mrs. Baines, of Eltham, Kent. ["Pretty Peggy Cooper," afterwards Mrs. Ralph.]
6. Lucy Perfect, 1809. For the grape house.
7. Issabella C.D., 1809. For the grape house.
8. Miss Margarette Holmes, 1809. For the grape house. [Married Rev. J. Scholefield.]
9. Miss Charlotte Andrews, of Exeter, Devon, 1806.
10. Miss Mary Minns, 1802.
11. Old Mrs. Soane, 1798. Mother of the celebrated architect.
12. His son, Master John Soane, 1798.
13. Captain Houlton, of Farleigh Castel, of the Somersetshire Militia, 1799.
14. Miss Harriot Douglas, 1801. At Mamhead Cottage, on a visit to Mrs. Houlton.
15. Old Mrs. Pearse, of Lothbury, 1800.
16. Miss Russel, of ——, Kent, 1798.
17. Miss Martha Russel, 1798.
18. Miss Elizabeth Hicks, 1799. Third daughter of Dr. Hicks, of St. James's Palace.
19. Outline of Lady Elizabeth Forster, 1787. For a whole length for the Duke of Richmond. Afterwards Duchess of Devonshire.
20. Outline, Lady Melbourne, 1787. A whole length for the Duke of Richmond.
21. Outline, the Duchess of Devonshire, 1787. A whole length for the Duke of Richmond.
22. The Honourable Mrs. Damer, 1787. A whole length for the Duke of Richmond. She amused herself with sculpture, *vide ante*, 3rd Series, Vol. III.
23. Mrs. Wells, the Actress, 1787, as one of the Merry Wives of Windsor.
24. Outline, George Drummond, Esq., 1788. The great Banker, Charing Cross.
25. Old Mr. Douce, 1788. The father of Thomas, William, and Francis.
26. Miss Parr, 1790. For my large picture of Sir John Falstaff.
27. Mrs. Dudlow, of West Malling, Kent, 1798. In a group with her son John. [*Neé* Miss Gates.]
28. Master John Dudlow, 1798. For the group.
29. Master Foxall, 1799. In a group with his mother.
30. Study from a beggar, 1802.
31. Sir Edward Hughes, 1803.
32. Mr. Jacob, 1803. A great horse-dealer.
33. Miss Hind, 1801.

SKETCHES IN ONE OF THE SKETCH-BOOKS OF THE FIRST SERIES.

These sketches have been framed separately, and are now in various collections.

280. The Hon. Henry Fitzroy, 1709. Original study. Son of Charles, first Lord Southampton, and lately married to Lady Ann Wesley, sister to the Earl of Mornington.
281. Mrs. Gwyn.
282. John Boyd, Esq., M.P., 1783. Original. I also drew his sister, from which Bartolozzi made a print.
283. Sir John Stepney, 1780. Original. I also drew three of his elegant brother.
284. Miss Danby, 1779. Original study. Sister to Mrs. Harcourt, and daughter of the Rev. W. Danby, of Swinton. I also drew her brother and his wife.
285. Mrs. Way, 1779. First sitting. Wife of Benjamin Way, Esq., of Denham Hall. She was Miss Cooke.
286. Captain Keppel, 1781. Original study. Nephew to the celebrated admiral.
287. Admiral Gell, 1784. Original. I drew two of this.
288. Mrs. Fisher, 1788. Original. The wife of my good friend Dr. Fisher, Canon of Windsor. I drew two of her and the doctor, who became Bishop of Salisbury.
289. Mrs. Tufnell, 1780. Original.
290. Mrs. Boyd, 1784. Original.
291. Mrs. Chollett, 1788. Original. From the West Indies for her health, and left her husband there. I drew two different portraits of her.
292. Miss Sarah Whitmore, of Dedham, 1787. Original. I also drew her two elder sisters and father.
293. Mrs. Hartop and her child, 1780. Original. At Pynes, near Exeter. Her husband, whom I also drew, was soon after a baronet.

SKETCHES IN ONE OF THE SKETCH-BOOKS OF THE FIRST SERIES—*continued.*

293A. The Hon. Peter Robert Burrell, 1784. Original Study for a whole length, playing with a toy on the floor.

294. Mr. Ward, of Soho Square, 1782. Original. I also drew his beautiful wife and her sister, Miss Buck, and brothers thrice.

295. Mr. Greville, an officer, 1787. Original. Present, his friend Sir Orlando Bridgeman, whom I also drew. I had before drawn his beautiful sister, Miss Crewe.

296. Miss Mills, 1780. Original. Daughter of the Dean of Exeter.

297. The Lady of Benjamin Way, Esq., of Denham Hall, 1779. Original.

298. Edward Elliott, Esq., M.P., 1779. Original. Five years after created Baron Elliott, and took the name of Craggs. Present, his friends Colonel St. Paul and Mr. Langley, both of whom I also drew.

299. Lord Euston, 1779. Original. George Henry Fitzroy, Earl of Euston, a Captain in the Sussex Militia. I drew two of this, one for Henry Bunbury, Esq.

300. Lord John Thomas Henry Somerset and his brother, Lord Fitzroy James Henry, the eighth and ninth sons of the Duke of Beaufort, 1790. I had before drawn the elder children. He was the first child of Sir Peter Burrell and Lady Willoughby. Present, his grandmother, the Duchess of Ancaster, and his aunt, Lady Charlotte Bertie.

301. The Hon. Mrs. Harcourt, 1779. Original study for a half-length. She was Mary Danby, and widow of Thomas Lockhart, Esq. I drew four portraits of her, and her husband twice, and a whole-length. He became a general and the third Earl Harcourt.

302. Benjamin Way, Esq., of Denham Hall, 1779. Original study. I drew two of this.

303. Robert, Fourth Duke of Ancaster, 1779. Died suddenly this year. This copy was enlarged from a miniature, and done under the particuiar directions of his friend, Mr. Weston, and much approved, of which I made two.

LIST OF A FEW PORTRAITS BY JOHN DOWNMAN.

In various private collections, hitherto neither exhibited nor reproduced.

Miss Baines. Richard Cooper, artist. Half-length. (Oil painting.)

Mrs. Norman Moore. William Smith, of Norwich. Francis Cope, wife of above. (Crayon.)

Mrs. L. C. Ludlow. Frances Cope, wife of William Smith, of Norwich, with their child, Benjamin, in her arms. (Crayon.)

Mrs. George. Portrait (Crayon?) Miss Gent, great-grandmother of Mr. George, of Cahore, Ireland.

Miss Mathias. Miss Kitty Mathias. Mrs. Ball, sister to the above. Signed, J. Downman, 1783. Eight inches, oval spandrel. (A pair, Crayon.)

Mr. Akers-Douglas, M.P. The finished picture of a group of members of the Larking family, of which the original sketches are in Mrs. Maitland's collection of portfolios. (Crayon.)

Miss Warde. Mrs. Richard Warde, of Yalding. (Crayon.) Charlotte, Mrs. John Scudamore, youngest daughter of Francis Downman, brothor of the artist. (Crayon.) These are the two grandmothers of the present owner, Miss Warde.

The Misses Lee. Francis Downman, Lieutenant-Colonel, Royal Artillery, brother of the artist. (Signed and dated 1799.) Isabella and Charles Downman, son and daughter of the artist. (Oil painting.) Anne Phœbe Downman, aged 15, niece of the artist, 1791. (Crayon.) The same, aged 27. (Crayon.) Signed and dated 1803. The same, wife of Richard Debary. (Crayon.) Richard Debary, husband of the above. (Crayon.) Signed and dated 1810. Isabella Hunter, first cousin of the artist on the mother's side. (Crayon.) Copied from the oil-painting by Angelica Kauffman, now in the possession of Charles Downman. Signed and dated 1781.

The late Capt. G. Downman. Francis Downman, Lieutenant-Colonel, R.A. Oil-painting. Unsigned. Colonel James, R.A., uncle-in-law of the above. Oil-painting. Unsigned.

Probably belonged to Mrs. Dickenson (the late) née Bradley. Three heads in profile of Emilia, Anne Phœbe, and Jane, daughters of Francis Downman, Lieut.-Col., R.A., silhouetted one behind another. (Crayon.)

Charles Downman, Esq. They were sent to his grandfather, Sir Thomas Downman, by a Downman who was the owner of a large slate quarry in Wales (Samuel Downman (?). Charles Downman, Esq., of Bully Hill, Rochester, uncle of the artist, 1775. (Original sketch, Crayon.) Mrs. Hunter, 1777, aunt of the artist on the mother's side. (Original sketch.) The same, 1776. (Original

LIST OF A FEW PORTRAITS BY JOHN DOWNMAN—*continued.*

sketch). Mrs. Downman, wife of Francis Downman, of St. Neots, Huntingdonshire, mother of the artist, 1777. Miss Isabella Hunter, daughter of the above Mrs. Hunter, first cousin to the artist, 1776. (Original sketch.)

Mrs. Richards. Portraits of John Richards, Maria Downman, his wife (one of the Devonshire Downmans), and their children. In all, ten heads.

(The late) Miss F. M. Dudlow, daughter of John Dudlow, the infant in the following picture. Mrs. Dudlow, of Town Malling, Kent, with her son John as an infant. (Crayon.) Three crayon portraits. Francis Douce, brother to William Henry.

Miss Warde. Charlotte, youngest daughter of Francis Downman, brother of the artist, as a child. (Crayon.) Jane (Mrs. Douce), third daughter of Francis Downman, brother of the artist. (Crayon.) Signed and dated 1804. Her husband was William Henry Douce.

Mrs. George Stow, grand-daughter of the following. Charlotte, youngest daughter of Francis Downman, brother of the artist. (Crayon.)

Edward Scudamore, Esq. Four oil-paintings.

Major John Downman. Charles Downman, Esq., of Bully Hill, Rochester, 1775. (Original sketch.) "He was the eldest son of Hugh Downman, Master of the House of Ordnance, at Sheerness, at whose death his many friends made be engraved on his tomb these words:—

'Here lies honest Hugh Downman.'

And his son, whose portrait you now see, inherited his virtues, and was indeed truly amiable and good. And I, J. Downman, his youngest nephew, am happy to record it on this my drawing."

Mrs. Hunter, 1777. (Original sketch.) "My incomparable and delightful aunt, and whose great accomplishments were only equalled by her virtues. She was wife to John Hunter, Esq., the owner of little England, in Virginia, which he left before the war and refused that government. She was Emilia, the second daughter of Francis Goodsend, Private Secretary to George the First, and came with him to England.

J. Downman."

Mrs. Downman, 1777. (Original sketch.) "She was Charlotte, the eldest of the two daughters of Francis Goodsend, who had no son, and wife to Francis Downman, an eminent Attorney-at-Law, of St. Neots, Huntingdonshire.

'My excellent mother, so truly kind
And highly in all earthly good refined.
But once in life she chastisement gave
And then she did relent my tears to save.
Oh! memory sweet that sweets the passing sigh
In a soft tear of perfect sympathy.'

J. D. 1819."

Mrs. Hunter, 1776. (Original sketch.) "Wife of John Hunter, Esq."

Miss Isabella Hunter, 1776. (Original sketch.) "Only remaining child of John Hunter, Esq., and my dear beloved cousin."

N.B.—For this list of family portraits we are indebted to Miss Catherine Lee.

PORTRAITS EXHIBITED BY JOHN DOWNMAN, A.R.A., AT THE ROYAL ACADEMY.

DOWNMAN, John, *A.R.A., South Street, Berkeley Square.*

1770. 75 A portrait of a lady at work; Kit-cat.
1772. 73 A portrait of a gentleman; three-quarters.
324 A portrait of a lady; three-quarters.
1773. 79 The death of Lucretia, when Brutus swears eternal enmity to Tarquin and his race.
337 Two small portraits; in oil.

Cambridge.

1777. 99 Portrait of a lady and her daughter; half-length.
100 Portrait of a lady; small.
101 do. young lady; small.
102 do. nobleman; do.
103 do. do. do.
104 Five portraits of gentlemen. (*One is West the Painter.*—Walpole.)
420 A madona.

Bedford Street, Covent Garden.

1778. 90 The priestess of Bacchus.
91 Tobias driveth away the evil spirit.
92 Six portraits.
93 do.
1779. 72 Six small portraits.
73 A lady surprised to have found her name written on a tree.
1779. 74 Duke Robert. *Vide* reign of King Henry the 1st.
75 Fair Rosamond. *Vide* reign of King Henry the 2nd.
76 A conversation; a sketch.

PORTRAITS EXHIBITED BY JOHN DOWNMAN, A.R.A., AT THE ROYAL ACADEMY—*continued.*

77 Four portraits; sketches.
78 To the memory of Garrick; a sketch.

79, *St. James's Street.*

1780. 23 Portraits of two boys.
153 Four portraits.
160 Portraits of a family.
482 Sketches from life.
487 do. do.
1781. 264 A family.
340 Portrait of a lady.
341 do. do.
455 Six coloured sketches; portraits.
1782. 119 The return of Orestes. *Vide* Electra of Sophocles.
132 The ghost of Clytemnestra awaking the furies. *Vide* the Furies of Æschylus.
368 Portrait of an officer.
369 do. a lady.
387 do. an officer.
388 do. a lady.
430 do. a child.
431 do. a young lady.
1783. 421 Historical sketch to the memory of Lord Robert Manners.
422 Portrait of a lady.
438 do. do.
440 Frame with six portraits.
444 Portrait of a lady.
447 do. gentleman. (*Valentine Green.*)
1785. 450 Portraits of two ladies; whole-length.
456 Six portraits. (*One Lady Euston.*—Walpole.)
463 An angel asleep: a girl on her pillow.
467 A head of Cinci, who was innocently burnt alive.
628 Portrait of a lady and her son.

Leicester Fields.

1786. 335 Head of a Bacchante.
1787. 206 The Philosopher Square, when hid behind the blanket in Molly Seagrim's garret, is discovered by Tom Jones. (*Vide* Book V, chap. v.)
227 The interview of Tom Jones and Sophia after the reconciliation. (*Vide* Book XVIII., chap. 12.)
453 Frame with six portraits; in water.
1787. 505 Miss Farren and Mr. King (*vide* "The Heiress"); in water.
509 Portraits of the Princess Royal and Princess Augusta; in water.
585 Twin brothers; in water.
597 Portrait; in water.
1788. 195 Portrait of a gentleman.
451 Portraits of four ladies of quality. (*Duchess of Devonshire, Duchess of Richmond, Lady Duncannon, etc.*)
452 Lingo and Cowslips. *Vide* "Agreeable Surprize." (*Edwin and Mrs. Wells.*)
463 Portraits of two celebrated actresses (*Mrs. Siddons and Miss Farren*).
590 Portrait of a young lady.
1789. 84 Edwin and Emma. *Vide* Mallet's Poems.
435 Portrait of a gentleman.
436 do. lady.
443 do. lady of quality.
449 Portraits of four children. *(Pelham's.)*
450 Portrait of a gentleman.
525 do. nobleman; oval.
534 Six portraits of ladies of quality, and others. (*Mrs. Broadhead, etc.*)
1790. 249 Lord Willlam Russell (who suffered innocently) in Newgate, with his wife, Lady Rachel, and children; the day prior to his being beheaded.
488 Portrait of a lady.
490 do do. and her nephew.
528 Portrait of a lady.
622 Six portraits of ladies of quality, and others.
1791. 237 "Merry Wives of Windsor," act iii., scene 3.
388 Portrait of a young gentleman.
461 Ten small portraits of persons of distinction.
493 Portrait of a lady of quality.
1792. 400 Susanna, from the old ballad.
414 Eight portraits of noblemen, ladies, etc. (*Mr. Bland.*)
416 Portraits of three children.
685 Portraits of a lady of quality, with her daughter, and a young lady with her brother.
1793. 230 A nymph reposing after bathing.
511 Three ladies of quality and nine others.
512 Three small portraits of ladies.
1794. 360 Twelve portraits.
372 Bacchus and Ariadne.
373 Portrait of a lady.
1795. 334 Six portraits.
368 Love and Peace.
572 Portraits of three children. (Elected A.R.A.)

Fitzroy Street.

1796. 127 And the Angel of the Lord said unto Hagar, "Behold, thou art with child."
382 Twelve portraits.
1797. 261 Celadon and his Amelia, from Thomson's "Seasons."
312 Edward IV. on a visit to the Duchess of Bedford, is enamoured of Lady Elizabeth Gray. *Vide* Hume's "History of England."

PORTRAITS EXHIBITED BY JOHN DOWNMAN, A.R.A., AT THE ROYAL ACADEMY—*continued.*

445 A tablet of twelve portraits. (*Canon Jackson of Exeter.*)

1798. 306 Thwackum's Battle. *Tom Jones*, B. 5, C. 11.
308 Rule Britannia—a trophy with medallions of Earl Howe, Earl St. Vincent, Lord Duncan and other distinguished naval heroes.
313 The Partridge family. "Da mihi aliquid potem."—*Tom Jones*, B. 2, C. 3.
405 Portraits of Mrs. and Miss Burrow and two others.
512 Portraits of Mrs. Soane, senr., Master Soane, Miss Hicks, and two Miss Russells.
669 Portrait of Mrs. Sinclair.

1799. 390 Portraits of Mr. R. Twopenny, Mrs. Foxhall and son, Mr. Houlston of the 1st Wiltshire, Miss Charlotte, Lady Mulgrave, Mrs. Dudlow and son.

1800. 376 Portraits of Miss Lushington, Miss Augusta Lushington, Mr. Keble, Mrs. Mountford, Master Smith and Master Mitford.

1801. 7 Sancho Panca in his government of Barataria.
27 Don Quixotte recommends Rosinante to the care of my Governor of the Castle, as "the finest creature in the world."

1801. 632 Portraits of the Hon. Miss Caroline Courtenay, Mr. Sharp, Lady Ward, Master Tolson, Thomas Daniell, Esq., and William Daniell his nephew.

1802. 172 Fancy, from the Land of the Muses.
173 Fingal in his youth conquers the lover of Utha.
361 Portraits of children whispering.
362 Portrait of a lady.
487 Six Portraits.

116 *New Bond Street.*

1803. 133 A girl feeding rabbits.
352 Portrait of a gentleman.
424 Portraits of two ladies and a gentleman.
430 Portraits of two ladies and a naval officer.

41 *Jermyn Street.*

1804. 448 Portraits of Mrs. Smith, Mrs. Wolff, Miss Dalaval, Miss Perfect, Hon. Capt. Legge, and Rev. Mr. Hill.

Town Malling, Kent, and 188, *Piccadilly.*

1805. 460 The Sybarite, from the narrative poem by J. D'Israeli. "With morn's first beam," etc.
540 Portrait of a lady.
571 Portraits of Rev. Mr. Whitelock, Miss Holmes, Capt. Downman of the Horse Artillery and Mrs. Downman.

Plymouth.

1806. 422 Captain Elphinstone.
423 Portrait of a lady.
426 do. do.
427 General England.
440 Portrait of a lady.
466 Lady Boringdon.
488 Mrs. Trevannion and Miss Bettesworth.

Exeter, and 20 *John Street, Adelphi.*

1807. 482 Portraits of a lady and her nine children—the wife of J. Larking, Esq., of Clare Lodge, Kent.

1808. 41 Salvator Mundi.
373 Miss Randalls, represented as the infant St. Cecilia.

16 *Henrietta Street, Covent Garden.*

1809. 19 The grape house. "Five nymphs the mansion of Eudoxus bred, who every sense possess'd; by virtue led. Engag'd in elegant and useful arts; But most their grape-house produce won all hearts."

1809. 324 Portraits of a naval Commander and a lady of quality.

1810. 439 A girl with an ague. "If you want a thing to plague you, you had better have the ague."
446 Portraits of Lady Nugent, Mrs. Hay, Mrs. Davies, Lord Boringdon, Lord Barham, and General Sir G. Nugent.
452 Cupid's venture on the Wave. "A sight so fair was now first seen, Two lovely swans—a god between; . . . To Rosa came, with matchless beauty blest, and sunk reclining on her snowy breast."

1811. 278 Portraits of the Vice-Chancellor of Oxford, Miss Dudlow, The Poetry Professor of Oxford, Mrs. Bowles, D. Clutterbuck, Esq., and Mrs. Rowan.

41 *Leicester Square.*

1812. 481 Lady Smith.

1816. 404 Mrs. Warren Lamb.
409 Earl Percy.
411 Portrait of the Bishop of St. David's. (*Thomas Burgess.*)
412 The Earl of Darlington.
485 R. Southey, Esq., Poet Laureate.

Chester, and 16 *Henrietta Street, W.C.*

1817. 582 Portrait of a gentleman.

England.

1818. 457 T. Harrison, Esq., architect, Chester.

Chester.

1819. 622 A late Princess personifying Peace crowning the Glory of England reflected on Europe, 1815. "Hail, lovely Peace! in glory spread thy arms," etc.

The above list, with notes, is given by kind permission of Mr. Algernon Graves.

TABLE OF CONTENTS.

	Page.
Preface	v.—vi.
List of Illustrations	lxvi.
Chapter I. Early Days	vii.—xxiii.
„ II. In a Kentish Village	xxiv.—xxix.
„ III. The West of England	xxx.—xxxiii.
„ IV. The Last Days	xxxiv.—xl.
„ V. The Art of Downman	xli.—xlv.
„ VI. On the Value of Works by Downman	xlvi.—xlviii.
Pedigree of the Downman Family	xlix.
Complete List of Portraits in the Sketch Books from Butleigh Court, Series I., II., III., and IV.	li.—lxi.
Sketches in one of the Sketch Books of the First Series	lxi.—lxii.
List of a Few Portraits by Downman in Private Collections	lxii.—lxiii.
Portraits Exhibited by John Downman, A.R.A., at the Royal Academy	lxiii.—lxv.

LIST OF ILLUSTRATIONS.

Princess Royal, daughter of George III. Signed and dated 1782. *Hodgkins Collection*	*Frontispiece.*	
Queen Charlotte. Signed and dated 1782. *Hodgkins Collection*	To face page	viii.
Hon. Mrs. Arbuthnot. Signed and dated 1779. *Hodgkins Collection*	„ „	xii.
Miss Mills. Signed and dated. *Hodgkins Collection*	„ „	xvi.
Hon. Mrs. Harcourt. Signed and dated 1779. *Hodgkins Collection*	„ „	xx.
Earl Temple and family. Signed and dated 1782. *Hodgkins Collection*	„ „	xxiv.
Frederick the Great, King of Prussia. Signed. *Hodgkins Collection*	„ „	xxxii.
Mrs. Trevanion. Signed and dated. *Hodgkins Collection*	„ „	xl.
Richard Brinsley Sheridan (a miniature)	Page	1
Miss Mary Cruikshank. Signed and dated 1781. *Hodgkins Collection*	„	3
A Lieutenant in the Staffordshire Militia, in oil on copper. *Bemrose Collection*	„	4
Mr. Beaumont, in oil on copper. *Bemrose Collection*	„	5
Mary, Countess of Erne, eldest daughter of Francis, Earl of Bristol, with her daughter Caroline, afterwards Lady Wharncliffe. *Collection of Miss Hervey*	„	6
Elizabeth, Lady Templetown. *Collection of Miss Hervey*	„	7
Hon. Peter Robert Burrell. Signed and dated 1784. *Hodgkins Collection.* Three younger children of the Larkin's (or Larking) Family of Clare Hall, West Malling, Kent. Camilla, Caroline and John, with their dog. Drawing in sepia over charcoal with red chalk on the faces. *British Museum*	„	8
John Downman. By himself. Wash drawing on paper. *Collection of the Author.* Three children of the Larkin's (or Larking) family, of Clare Hall, West Malling, Kent. Lambert, Emily and Fanny. Drawing in sepia over charcoal, with red chalk on the faces. *British Museum*	„	9
Dr. Downman, physician and author at Exeter, Devonshire, by J.D., 1796. *British Museum*	„	10

Mrs. Downman, his Lady. She was first cousin to Lord Courtenay. *British Museum* - Page 11
One of the three children of Edmond Pleydell Milbourne, Esq., Dorsetshire. In a group, 1790. *Mrs. Maitland's Collection.*
Mrs. Siddons. *From a print after Downman by P. W. Tomkins* - - - - „ 12
Lady Delaval, of Seaton Delaval. Oil portrait. Signed and dated 1792. *Collection of Mr. A. A. de Pass.*
Hon. Robert Grosvenor. Signed and dated 1789. *Hodgkins Collection* - - - „ 13
Benjamin Way, Esq., 1779. *Hodgkins Collection.*
Sir John Stepney. Signed and dated, 1780. *Hodgkins Collection* - - - - „ 14
Miss Mills. Signed and dated, 1780. *Hodgkins Collection.*
John Boyd, Esq., M.P. Signed and dated, 1783. *Hodgkins Collection* - - - „ 15
Miss Abbott. *British Museum* - - - - - - - - - „ 16
Mrs. Mary Robinson, as Perdita. From an original study - - - - - „ 17
Georgiana, Duchess of Devonshire, and Lady Elizabeth Foster. *Engraved by Eugene Tily, after John Downman, from the Original at Ickworth* - - - - - - „ 19
Admrial Gell. Signed and dated, 1784. *Hodgkins Collection.*
Mrs. Downman. *By permission of Messrs. T. Agnew & Sons* - - - - „ 20
Miss Way. "Very pretty, but empty-headed."—J. D.
William Jackson, Esq. Signed and dated 1795. *Hodgkins Collection* - - - „ 21
Portrait of a Lady. *British Museum* - - - - - - - - „ 22
Miss Bulteel, from Devon, 1781. Original study. "Her mental and personal attractions made numberless suitors. I drew four of this." *British Museum* - - - - „ 23
The Lady of Lieut. Clark, R.N., 1780. *Mrs. Maitland's Collection.*
Mrs. Wright, 1777. The famous wax-woman and republican from America. *Mrs. Maitland's Collection* - - - - - - - - - „ 24
Mr. Reid, from Dublin, 1801. For his son Ralph Reid, Esq. *Mrs. Maitland's Collection.*
Mr. Dyne, 1779. Vicar-Choral of St. Paul's. *Mrs. Maitland's Collection* - - „ 25
Mrs. Bulteel, 1796. Lady of Jas. Bulteel, jun., Esq., of Lunham House, Devon. *Mrs. Maitland's Collection* - - - - - - - - - - „ 26
The Duchess of Devonshire. *From the Print by Collyer* - - - - - - „ 27
Masters Benjamin and Lewis Way, 1779. *Mrs. Maitland's Collection* - - - - „ 29
Miss Hill, 1796. *Mrs. Maitland's Collection.*
Master Henry Wesley, 1796. Brother to Lord Mornington. *Mrs. Maitland's Collection* - „ 30
Mrs. Hardinge, 1789. A half-length. *Mrs. Maitland's Collection.*
Mrs. Abbott, 1794. *Mrs. Maitland's Collection* - - - - - - „ 31
Miss Nutt. Signed and dated 1789. *Hodgkins Collection* - - - - - „ 32
Portraits of John Edwin, comedian, and Mrs. Mary Wells, actress. Nicknamed "Cowslip" in the play of "An Agreeable Surprise." *Hodgkins Collection* - - - - „ 33
The two children of Sir George Cornwall, 1790, in a group with a shell. The girl afterwards Mrs. Charles Frankland Lewis. *Mrs. Maitland's Collection* - - - - „ 34
Master William Way and sister, 1779. *Mrs. Maitland's Collection* - - - - „ 35
The son and daughter of Kean Osborne, Esq., 1783. Sent to Jamaica to him. A group. Whole-lengths. Honora, married 1st Capt. Noodgate, R.N., 2nd Capt. Harvey. Alicia, married P. Paunceforte Duncombe. Daughters of 7th Earl Cavan, in a group, 1788. *Mrs. Maitland's Collection* - - - - - - - - - - „ 36
Sarah Kemble (Mrs. Siddons). "The Tragic Muse." *From the Print after Downman, by P. W. Tomkins* - - - - - - - - - - „ 37
Sophia R., unmarried. Daughter of 7th Earl Cavan, in a group, 1788. *Mrs. Maitland's Collection.*
The daughter of Bramley Cooper, from Norfolk, 1786. *Mrs. Maitland's Collection* - - „ 39
Miss Harris, the Banker's daughter, of Plymouth, 1796. Niece to Mr. Bulteel, of Lynham House (Mrs. Fitzroy). *Mrs. Maitland's Collection* - - - - - „ 40

Miss Danby, 1779. *Hodgkins Collection* - - - - - - - - Page 41
The Hon. Mrs. Petre, 1793. A half-length. *Mrs. Maitland's Collection* - - - „ 43
Mrs. Townley and child, 1804. *Mrs. Maitland's Collection* - - - - - „ 44
Mrs. Larking, of Clare House, East Malling, Kent. *Mrs. Maitland's Collection* - - „ 45
Mrs. Thompson, a group with her child, 1802. *Mrs. Maitland's Collection* - - - „ 46
Miss Farren. *Engraved by Mr. Collyer from a drawing made by Mr. Downman for the Scenery at Richmond House* - - - - - - - - - - - „ 47
Two of the three children of Edmond Pleydell Milbourn, Esq., Dorsetshire, in a group, 1790. *Mrs. Maitland's Collection.*
Lord Kilcoursy, 1785. *Mrs. Maitland's Collection* - - - - - - - „ 49
Master Bulteel, 1796. For the group. *Mrs. Maitland's Collection.*
Miss Bulteel, 1796. In a group with her brother. *Mrs. Maitland's Collection* - - „ 50
J. Downman Limner, 1813. *Mrs. Maitland's Collection.*
Horatio Nelson, 1802. Admiral Lord Nelson of the Nile. *Mrs. Maitland's Collection* - „ 51
Miss Delaval, 1803. *Mrs. Maitland's Collection* - - - - - - - - „ 52
Lady Elizabeth Lambart, 1788. As "Unal" in Spencer's "Fairy Queen." Sister to Lord Cavan. *Mrs. Maitland's Collection* - - - - - - - - - „ 53
Master Lambert Larking. *Mrs. Maitland's Collection.*
Miss Lucy Downman, 1812. Daughter of Col. Thos. Downman, R.A. *Mrs. Maitland's Collection* - - - - - - - - - - - „ 54
Henry Witham, Esq. *Mrs. Maitland's Collection.*
Danl. Gaskill, Esq., 1815. *Mrs. Maitland's Collection* - - - - - „ 55
Lady Gordon, seated before a Spinet. Signed and dated 1786. *Hodgkins Collection* - „ 56
Lady Duncannon. *From an Engraving after Downman by F. Bartolozzi, R.A.* - - „ 57
Study of a hand.
Isabella Chloe Downman, when a child, by J. D. Boy with dog. *British Museum* - 59
Mrs. Wells.
Mother. Eliz. Downman.
Our favourite puss "Tibby," at Malling.
Son of Downman's. By J. D. *British Museum* - - - - - - - „ 60
Sketch of a dove.
The head of a favourite spaniel, at Malling.
Sketch of a robin.
Toad, from our pond, West Malling.
Study from my own feet. J. D. *British Museum* - - - - - - „ 61
Arms of the Downman family.
Sketch for Lady Henry Osborne and child.
The Old Woman and her Cats.
Sketch of part of Mrs. Larkin's family, of Clare Hall, near West Malling, Kent. *British Museum* - - - - - - - - - - - - „ 62

228 5 321